



Mills at DALTON, MASS.

Use

Weston's Ledger Paper

A little higher priced than other makes, but its superior qualities justify the additional expenditure.

BYRON WESTON CO. DALTON, Ø Ø Ø Ø Ø MASS.

Our SELLING AGENTS in CHICAGO

BRADNER SMITH & CO.

C. B. PRESCOTT, Treas.

alley Paper

Chemically Pure

PHOTOGRAPHIC PAPER For Platinum Printing, Bromide Printing, Solar Printing,

Bolyoke, Mass., IS. S. A.

- "Valley Paper Co. No. 1 Bond 1900" No. 1 Bond Regular List

- "Cemmercial Bond 1900"
 One-half Regular List
 "Valley Library Linen"
 For High-grade Papeteries
- "Valley Paper Co. Linen Ledger 1900"
 A Strictly No. 1 Ledger
- "Commercial Linen Ledger" Lead all the "Our Ledger" No. 2 Ledgers
- "French Linen," wove and laid
 Cream Laid Linen and White Wove Bond
 The Foremost of No. 1 Linens

- "Old English Linen and Bond"
 Standard for Fine Commercial Work
 "Congress Linen and Bond"
 The best low-priced Linen and Bond made
 "Old Valley Mills 1900" Extra-superfine "Valley Paper Co. Superfine"

 As good as the best
 "Valley Forge" Flat
- "Valley Forge" Flats

Extra-fine quality

THESE PAPERS ARE UNSURPASSED FOR QUALITY AND UNIFORMITY. SAMPLES CHEERFULLY FURNISHED.

Holyoke, Mass., U.S. A.

Selling Agents for Chicago: WROE & BIGELOW, 1106-7 Monadnock Bldg.

Old Rerkshire

Established 1801

FIRST-CLASS FLAT AND FOLDED

These Papers recommend themselves as unexcelled for Correspondence, business or pleasure, and for Legal Blanks and Important Documents.

EXTRA SUPERFINE BRISTOL BOARD

WHITE AND CREAM, ALL REGULAR WEIGHTS, CARRIED IN STOCK.

Manufactured by

Old Berksbire Mills Co.

DALTON, MASS., U.S.A.





GHIS LITTLE FELLOW

KNOWS A GOOD THING WHEN HE SEES IT.

> HE HAS LAID IN A SUPPLY, HAVE YOU?

Never order Printing until They are in immediate need THAT'S SO!

9 PRINTERS IN EVERY 10
Never have the paper wanted when it is ordered - JUST OUT!
THAT'S BAD!

The Customer has either to take something he does not want. Wait longer than he wants, or go to another Printer THAT'S WORSE!

The wise Printer has always A small Stock of FLATS, BOOK, COVER, CARDBOARD, CUT CARDS, ENVELOPES, TAGS, RULED HEADS, MANILAS THAT'S BUSINESS!

YOU DONT WANT TO LOSE ORDERS & WE DONT. SEND US ONE

BUTLER-PAPER COMPANY

212-218 MONROE ST.
CHICAGO.

Marginal Cuts Half=Tones with vignetted edges

find a new life and a long life when used upon a "Century" press.

The reason for this is the mechanical accuracy of the impression mechanism used in the "Century."

The "Century's" impression is so firm, rigid, even and unyielding that every tissue in the overlay means something; that every dot in the half-tone plate receives its full value; that time and labor are constantly saved in making ready.

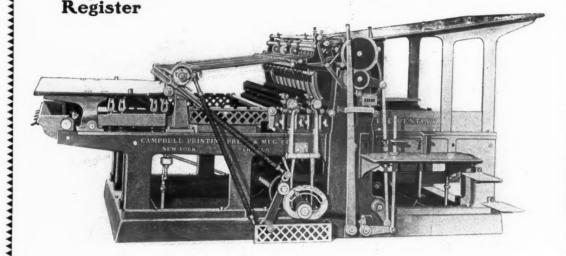
But most important of all is the (patented) automatic compensating device, which keeps the cylinder from dropping in the margins and hammering plates and type as the parts wear.

This device is found in no other two-revolution press. It is of inestimable value to the printer in the saving of time and labor, and to the publisher in the increase of the life of his type or plates.

THE CAMPBELL COMPANY

334 Dearborn Street, CHICAGO 46 Gresham Street, E. C., LONDON 5 Madison Avenue, NEW YORK 704 Craig Street, MONTREAL

Mechanism against Bed Movement Mechanism Impression



The three vital points in the construction of any two-revolution press.

There are reasons why the "Century's" **Bed Movement** is faster, simpler, stronger, than that of any other press.

There are reasons why the "Century's" **Impression** saves time in makeready, increases the life of type and plates.

There are reasons why the "Century's" **Register** is more mechanically accurate at every speed than that of any other press.

The reasons are based upon common sense and practical demonstration. Deliveries, Distributions, Polish, etc., may come and go, but the level-headed buyer will not allow these to distort his imagination or dazzle his eye, for nine times out of ten they but disguise a complicated, old-fashioned bed movement, an obsolete impression mechanism, and frictional registering devices.

The "Century" possesses none of these. It is more accurate, up-to-date and efficient than any similar machine. Let us tell you more about it.

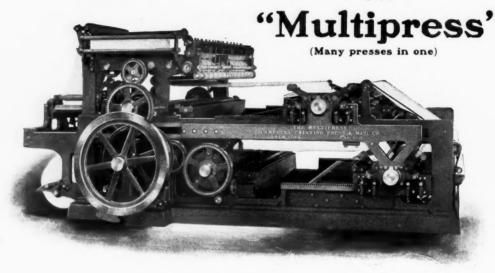
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The Time Saved

in getting out on the street with a Flat Bed Web is not the only thing to be considered.

The



not only saves time in the delivery of your papers, but it saves labor for the pressman, saves waste of paper, and at the same time produces its printed product as rapidly and more perfectly than any similar machine.

It saves labor for the pressman because its adjustments and parts are more convenient and accessible.

It saves waste of paper because of its slow motions for the handling and controlling of the paper web.

Its product is more perfect because its distribution is better, its impression firmer and more even, its registering devices more reliable, and its folder possesses fewer tapes and less complication than any similar machine.

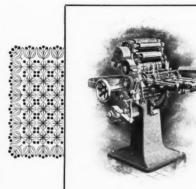
THE CAMPBELL COMPANY

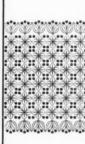
334 Dearborn Street, CHICAGO 46 Gresham Street, E. C., LONDON 5 Madison Avenue, NEW YORK 704 Craig Street, MONTREAL

Some Printers do Business to Make Money

OTHERS

Do Business merely to keep their Presses Running









HE first class realize that high speed is not a fault in a press—that a press which will do a week's work in a day is invaluable. All they ask is that a press shall yield a profit. They find that if they run their Harris Presses even less than half the time, they are the most profitable machines in the printing house.

The second class of printers, who figure merely to keep their presses busy, would accomplish their ends best by throwing out their cylinders and platens and putting in Washington hand presses. It takes less work to keep a Washington hand press going than it takes for any other type of press, just as it takes more for a Harris.

Thoroughly well made; thoroughly automatic.

Made in Two Sizes:

"LITTLE WONDER," Form 115% x 115%

"BIG BROTHER," " 14 x 1



For full particulars, address

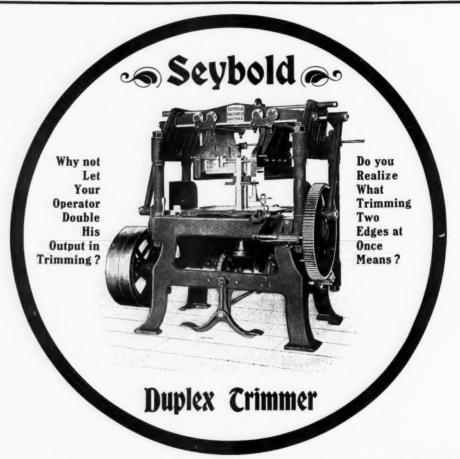
THE HARRIS AUTOMATIC PRESS CO. ØØ NILES, OHIO

NEW YORK OFFICE, 26 CORTLANDT STREET CHICAGO OFFICE, 22 14 PACIFIC AVENUE

TO THE TRADE

In every manufactured product improvements are constantly being made which place one make ahead of another, and to keep abreast of the times it is absolutely necessary for a user to look into these improvements and see what they amount to; otherwise he may fail to get as good results for his outlay as his competitors are getting. In the production of new improvements it is a well-established fact that we have constantly been in advance. The demand for our machines is evidence that our efforts have been appreciated, and has been such that today we have the largest plant ever devoted to the manufacture of

Machinery for Bookbinders, Printers, Lithographers and Paper Mills.



It means Two Cuts to trim Four Sides with only one turn of the table.

THE SEYBOLD MACHINE COMPANY DAYTON, OHIO, U. S. A.

8 and 10 Reade Street, NEW YORK.

312 Dearborn Street, CHICAGO.

Patentees and Builders of PAPER CUTTERS in five styles and eight sizes

\$\$\delta\de

Duplex Trimmers Embossing Presses Folding Machines Hand Stampers

Signature Presses **Backing Machines Bundling Machines** Knife Grinders

Rotary Board Cutters Die Presses Smashing Machines Round-Corner Cutters, Etc.

The Golding Jobber

PRACTICAL SPEED.

In listing a quarto-medium press, one of our contemporary builders advertises it to "operate safely and smoothly up to 2,600 impressions an hour."

This is theoretical speed. It may be "safe" to operate the machine at that speed but IT CAN'T BE FED.

While we are talking on theoretical speed it might be as well to state that the Golding Jobber No. 7 (10 x 15) can be safely and smoothly operated up to 3,200 impressions per hour, AND CAN BE FED.

Our contemporary says he uses a "slow-moving dwell." His slow (?) movement occupies just one-third of his entire press movement. And this machine is acknowledged to be the best of all crank-action presses.

On a Golding Jobber it is over one half of the entire press movement, or, to be exact, the proportion of the two presses is

52 to 33½

In plain English, we give you about twice as much time to get the sheet up to the gauges as he does.

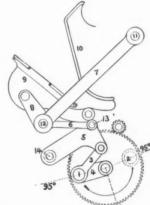
Now take the theoretical speeds and see where you are. With both presses running at a top-notch speed, if you miss every fifth sheet on the Golding Jobber you will miss every third sheet on the other press. We give you 2,650 perfect sheets in the same time it takes the other man to give you 1,733.

And the faster the presses go the less he has to show in proportion.

What would a gain of one-half do for you? Consider it as a plain business proposition. If you can double your product while paying the same rent and labor bills, how much will it increase your profits?

How about quality? Well, we said something about impression last month. Next month we are going to say something about ink distribution.

Meantime you watch those crank-action presses of yours and try and imagine them running a quarter again as fast and having twice the feeding dwell—52,000 in place of your 33,333.



GOLDING & CO.

BOSTON, 183 Fort Hill Square. NEW YORK, 540 Pearl St. PHILADELPHIA, 1004 Arch St. CHICAGO, 78-80 W. Jackson St. Printing Presses, Paper Cutters, Tools and Materials.

SEND FOR DESCRIPTIVE CATALOGUES AND CIRCULARS.

BE READY FOR THE RUSH

EOUIP YOUR PLANT WITH

PRESSES

FOR ALL KINDS OF WORK



SCOTT

Pony Two-Revolution Press for General Job Work.

SCOTT Two-Revolution Press for General Book and Catalogue Work.





SCOTT Stop-Cylinder Press (front delivery) for Fine Color and Register Work.

SCOTT All-Size Rotary Web Press for Long Runs of Press Work.



WALTER SCOTT & CO.

TO OUR
NEAREST
OFFICE
OFFICE
CINCINNATI OFFICE, Neave Bullding
CINCINNATI OFFICE, Neave Bullding

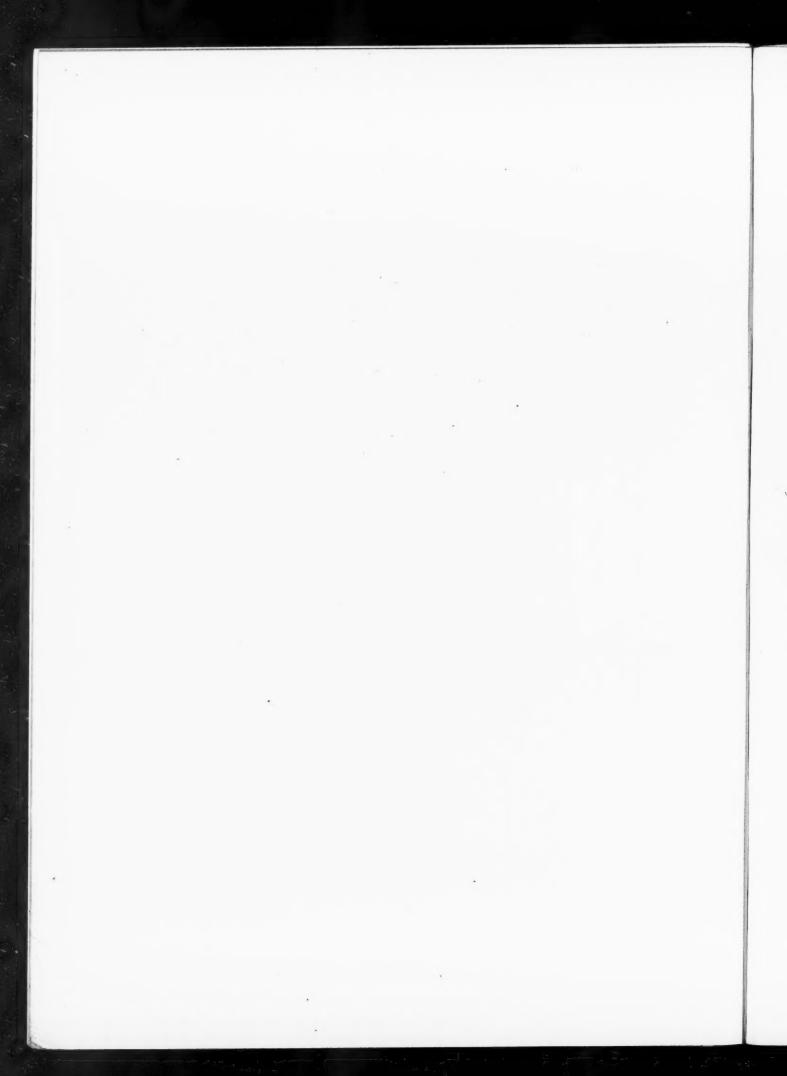
PLAINFIELD, N. J., U.S.A.

CABLE ADDRESS:::::::: "WALTSCOTT," N. Y.

Awarded Prize Medal Paris Exposition 1900.



GREEN TINT, 8095. KAISER BLUE, 7931. CHROME YELLOW. 6905. SCARLET GERANIUM 7380. SPEC. BLACK, 7727a.



Engraving Co. BINNER BUILDING 21-25 PLYMOUTH CT.

KERS OF PER IGNERS FOR ALL PURPOSES

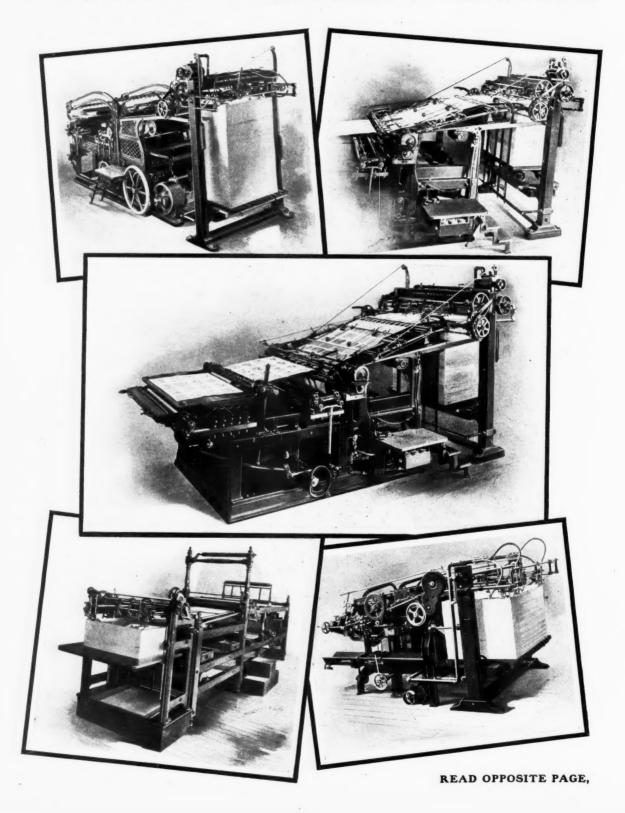
> Wm. A. Hinners TREAS. & GEN MOR.

H.C. Lammers

J. Lenhart Shilling SEC & GEN SUPT

Oscar E. Binner PRES. RESIDENT MANAGE New York Branch III Fifth Ave

ECONOMIC AUTOMATIC PAPERECONOMIC FEEDING MACHINES



ECONOMIC AUTOMATIC PAPERFEEDING MACHINES

HESE machines are in successful operation in over two hundred offices in this country and Europe on printing presses, folding machines and ruling machines, many offices having from ten to over forty machines handling all grades of work, from the cheapest advertising circulars to the finest book and color work.

An evidence of the value of the machines from an economical standpoint is that many large printers, that now have their plant completely equipped with the Economic Feeding Machines, began by purchasing one or two on trial, and continued adding machines until every cylinder printing press has an automatic feeder attached. The many years of experience on every class of work, operating machines under all conditions, enables the manufacturers to offer in the "Economic" machines that embody all the latest improvements and are a recognized standard of excellence in the automatic feeding of paper, and moreover are the result of their own invention, being neither an experiment nor imitation. The stopping of the press, tripping of the impression, detection of any variation in register or imperfect sheets advancing to the grippers, and the prevention of a "batter" to the plates is absolutely controlled by simple devices that work automatically and require no attention after they are once properly adjusted and the press started. If desired, on very small runs the press can be fed by hand simply by unlocking the counterbalanced tape frame and swinging it back, the work of less than two minutes, leaving the feedboard of the press free and clear.

The fact that these machines can be attached to any cylinder printing press, folding machine or ruling machine, and will give an increase in production of from 15 to 25 per cent, insure perfect register, reduce wastage to a minimum, and permit the operation of the establishment day or night on the most economical basis, must surely appeal to every progressive printer or bookbinder, and we are prepared to demonstrate the fact.

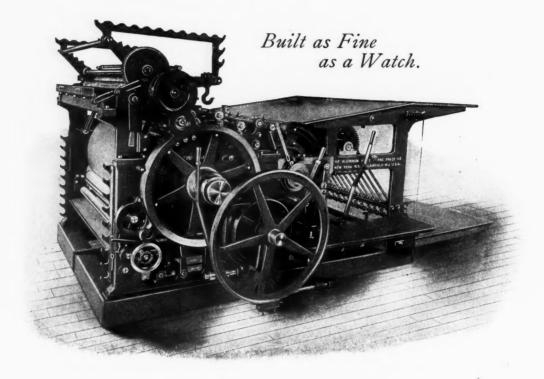
Send for catalogue, giving full description of the machines, and testimonials from many of the leading printers and binders.

E. C. FULLER & COMPANY,

Chicago Office, Fisher Bld'g, 279 Dearborn St.

28 Reade Street, NEW YORK.

The Alumographic Rotary



AMONG THE USERS OF OUR PRESSES ARE THE FOLLOWING CONCERNS:

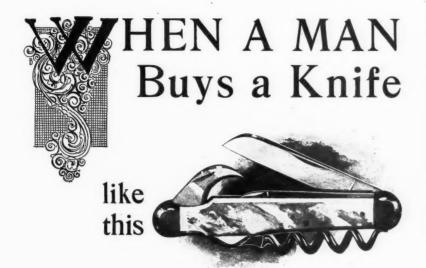
The Milwaukee Litho. & Engraving Co., Milwaukee	e, Wis. T	The National Folding Box & Paper Co.,	New Haven, Conn.
The J. Ottmann Litho. Co., New	York. T	The Munson & Co.,	. "
The Sackett & Wilhelms Litho. & Ptg. Co.,	" T	The Forbes Litho. Mfg. Co.,	Boston, Mass.
The Gray Litho, Co.,	" T	The Friedenwald Co.,	. Baltimore, Md.
Trautmann, Bailey & Blampey,	" T	The Howell Litho. Co.,	. Hamilton, Ont.
The Orcutt Co.,	" T	The Canada Eng. & Litho. Co.,	. Montreal, Can.
The Brett Litho. Co.,	" M	Mardon Son & Hall,	Bristol, Eng.
Robert Gair, Brooklyn,	N. Y. T	The Printing Machinery Co.,	London, Eng.
The Stecher Litho. Co., Rochester,	N.Y. C	Compton & Sons Litho. & Ptg. Co., .	St. Louis, Mo.
The Karle Litho. Co.,	" E	S. S. & A. Robinson & Co.,	Bristol, Eng.
The Rochester Litho. Co., "	" S	seiter & Kappes,	. New York City.
The Globe Sign Co., Akron,		Ionasch Litho. Co.,	Minneapolis, Minn.
The Goes Litho. Co., Chicag	go, Ill. B	Brooks Bank Note Co.,	Springfield, Mass.
The Carqueville Litho. Co., "	" T	he Mutual Label & Lithographic Co.,	San Francisco, Cal.
The Buxton & Skinner Staty. Co., St. Louis	s, Mo. T	he Los Angeles Lithographic Co., .	Los Angeles, Cal.
The Calvert Litho. Co., Detroit,	Mich. T	'oyo Insatsu Kabushiki Kwaisha,	Kioto, Japan.

What stronger recommendation can our press have than the above list of the foremost lithographers in the United States, Canada, England and Japan, who have adopted the Aluminum Rotary Printing Press.

The Aluminum Plate & Press Co.

Works: Plainfield, N. J.

NEW YORK OFFICE, 87 Nassau Street.





He has in mind some SPECIAL use for it.

You should buy Paper Knives made for special uses and hard work also.

"Micro-Ground" Knives

like



Are made for SPECIAL WORK.



Write LORING COES & CO. Inc.

MENTION THIS and receive Souvenir and reasons. No mention—No Souvenir.

WORCESTER, MASS., U.S.A.

"We will fight it out on these lines."

NIAGARA PAPER MILLS

SOLE PROPRIETORS OF



"We will fight it out on these lines."

LOCKPORT **NEW YORK, U.S.A.**



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TROY PAPER CO., TROY, N. Y.

ALWAYS IN STOCK AT ALL OUR BRANCHES

FOR LIST OF BDANCHES SEE INLAND PRINTER DIRECTORY

Chandler & Price Pressesand Paper Cutters

AMERICAN TYPE FOUNDERS COMPANY

HIGHEST AWARD PARIS EXPOSITION 1900

WETTER



Size, %x1;6 inches.
Pat. May 26, 1885. Pat. Oct. 16, 1888
Other patents pending.

THE ONLY
TYPE=HIGH

AUTOMATIC Numbering Machine

That will work in a form with type and print and number at one operation.



NUMBERING

MACHINE

FOR USE ON JOB AND CYLINDER PRESSES

\$13.50

NET.

1234567890 STYLE J.

1234567890

Either of these styles furnished at the above price.

Locks up in the form like a slug or electrotype. Absolutely accurate in every possible detail. Numbers from 1 up to 100,000 without a halt. Built of steel throughout. Finest workmanship. Guaranteed in every particular. Printers run no risk in buying this machine. Money back if it fails to do what we claim it will.

See that the machines you buy bear the name "Wetter." Take no other.

All typefounders and printers' supply houses sell the "WETTER."

Write for circulars and any information to the

WETTER

Numbering Machine Company,

515 TO 521 KENT AVENUE,

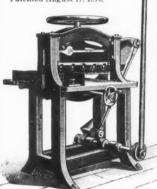
BROOKLYN, N.Y.

Chandler & Price Paper Cutter

BUILT from new designs by scientific methods. It has ample metal, properly distributed to withstand strains. Being perfectly counterbalanced, it works quickly and with the minimum of effort, the back gauge and clamp interlock clamping as narrow as one-half inch. The fingers of the clamp have a broad surface to avoid creasing the stock. All gauges are accurately squared with the knife. The back gauge extends to within one inch of the side gauge, and is divided and adjustable for book trimming or squaring small work. All parts are strictly interchangeable, and accurately fitting replacements may be ordered by number.

SPECIAL FEATURES: Interlocking Gauge and Clamp.
Divided Back Gauge. Quick Action. Great Strength.
Absolute Accuracy. Interchangeable Parts. S S S S

Patented August 17, 1899.



C. & P. PAPER CUTTER.

MADE BY THE

CHANDLER & PRICE COMPANY

CLEVELAND, OHIO, U. S. A.

BUILDERS OF THE CELEBRATED C. & P. GORDON PRESSES



C. & P. LEAD AND RULE CUTTER.

Chandler & Price Lead and Rule Cutter

BEING a radical departure from old styles, this cutter embodies several valuable features. The bed is nearly vertical, but inclined slightly backward, with a raised guide along its lower edge. The lead or rule rests on edge and assumes its position by gravity, assuring a square cut. The guide is accurately graduated to twelve-point ems and numbered to five-em lengths. The gauge is reversible for cutting leads longer than the bed, and fitted with a latch to engage the slots of the guide. A thumb-screw holds the gauge for odd lengths. Gauges 14 inches; 0 to 85 ems.

PAUL SHNIEDEWEND & CO'S

Reliance Rotary Planer

A NEW TYPE-HIGH MACHINE.

CHICAGO, September 15, 1900.

PAUL SHNIEDEWEND & Co., 195 S. Canal St., City:

Gentlemen.—The 12 x 18 inch Reliance Rotary Planer recently installed in our plant has given us entire satisfaction, and we can not speak too highly of its value, both as a time-saver and the accuracy in which it works. Trusting you will have the success which the machine deserves, we remain,

Yours very truly,

NATIONAL ELECTROTYPE CO.

By Albert E. Fleig. Treas.

CHICAGO, September 18, 1900. MESSRS. PAUL SHNIEDEWEND & Co., 197 S. Canal St., City:

Gentlemen,—The 12 x 18 Rotary Planer put in for us is giving us entire satisfaction, and should prove an indispensable tool in all Electrotyping and Photo-Engraving Establishments.

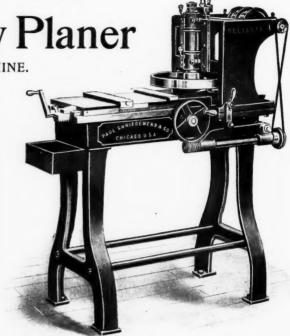
Yours very respectfully,

J. MANZ ENGRAVING CO.

ALFRED BERSBACH.

This machine will dress mounted half-tones and electrotypes 12 x 18 inches in size down to the smallest dimensions absolutely correct to type-high, doing the work quicker than it can be done by any other method.

For detailed description and price, address



PAUL SHNIEDEWEND & CO., Manufacturers, 195-199 S. Canal St., CHICAGO, ILL., U.S. A.

The "ACME" Self-Clamping Cutter

THE highest praise of the Acme Cutter has been received from those who have used several of them a good many years.

> Let us send you testimonials and references.

All Sizes. 28 in. to 72 in. in width.

The Child Acme Cutter and Press Co.

33-35-37 Kemble St., Roxbury, BOSTON, MASS., U. S. A.

NEW YORK OFFICE. 12 Reade Street. O. C. A. CHILD, Manager. This is a Specimen of

Our 40c. CUT BLACK

(No Discounts-40 Cents net)

It is Black and Clean Working

You can see that at a glance

It is sold at

40 Cents

in pound lots in 100 pound lots in 1000 pound lots

No Off-Setting

No Slip-Sheeting

Regarding its other qualities

It is dense, soft and free-flowing.



Dries rapidly when printed. Some of our customers claim they can send work to the bindery in three hours after printing Three grades of Softness of this Ink always in stock. Try it.

F. E. Okie Company

Manufacturers of High-Grade Printing Inks Philadelphia

(Kenton Place)

Old Saws with the Teeth Re-set.

Some old proverbs are back numbers. But here is one that's as good as it ever was:

"If a thing is worth doing at all, it is worth doing well."

This proverb is aimed straight at the ink business. It also applies to printers most especially. And to you, gentle reader, most of all.

Is that job you have just taken in worth doing?

Perhaps not; many are not. The fool price-cutter is abroad in the land. It is hard to keep prices up.

But one thing will certainly not keep them up, and that is to spoil the job. If you have taken it too low, throw it up, if you can honorably. If you must do it, do it right.

You can't do it right with poor inks. With Okie's inks you can make a reputation for yourself, even if you can't make money.

No man ever saved himself from loss on a job he had taken too low, by descending to the use of poor inks. For what doth it profit a man to save ten dollars on the price of ink and have five hundred dollars' worth of work thrown back on his hands?

A fool and his money are soon parted.

When the fool sees his money going be throws his reputation after it.

A wise man is sometimes parted from his money,

But when he sees it going he makes it buy him reputation.

F. E. OKIE COMPANY

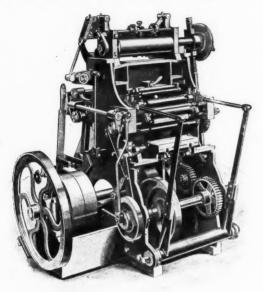
Philadelphia, Pa., U. S. A. Kenton Place.

Printed on Pure White Coated Book.



Made by Dill & Collins, Philadelphia.

KIDDER PRESS CO.



New York Office, 150 Nassau St. Factory, :::: Dover, New Hampshire.

Rapid Roll=Feed Sheet Delivery Job Press

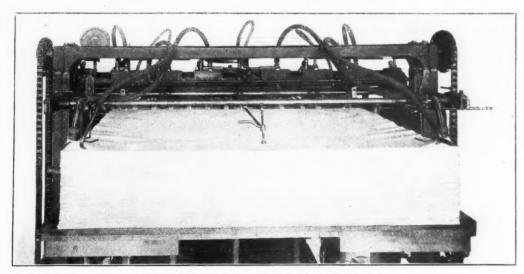
Size 5 x 9 Speed, 10,000 per Hour

GIBBS-BROWER CO.

150 NASSAU STREET, NEW YORK



The LEIGER Automatic Feeder



PICKS UP EACH SHEET

RECORD FOR FOUR CONSECUTIVE DAYS
In office of the "Christian Herald," New York

Size of Sheet, 43 x 58 - Weight, 150 lbs. to Ream.

First Day, - - 12,750 Third Day, - - 12,300 Second Day, - 12,250 Fourth Day, - 12,600



GIBBS-BROWER CO.

EASTERN AND SOUTHERN AGENTS =

150 NASSAU STREET, NEW YORK





Balf-Cone & Black



This is what a leading printer says:

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Of it we are jealous. We GUARD IT as we would our lives—it is the life of our business.

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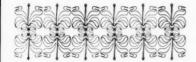
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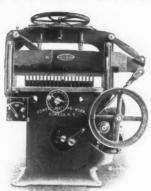
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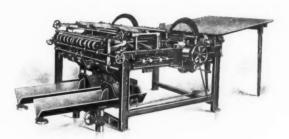


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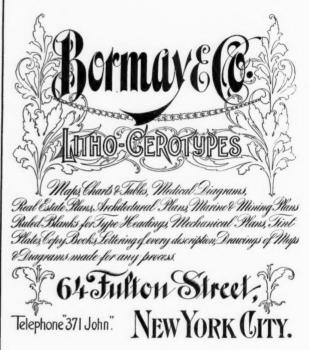
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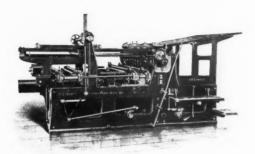
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The kind that advertise a full year, being too good to discard.

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Read the three following reports from representative Book Offices as given for one week:

OFFICE No. 1

Number	of	Long Primer	ems	set,						112,000	
	"	Brevier	66	66						72,000	
										184,000	ems.
			Exp	ens	es.	:					
		tor-machinist's									
Inc	cide	ntal expenses -	— int	erest	, in	ısu	ran	ce,	de-		
1	prec	iation, repairs,	gas, n	netal	an	d p	ow	er,		12.00	
										\$36.00	
Cost per	1,00	oo ems, 19 cen	its—	hand	SC	ale	. 40) CE	ents.	A savi	ng of

\$37.60 per week, or **\$1,995** a year.

OFFICE No. 2

Number	of	Long	Primer	ems	set,						92,000	
66	"	Brevie	r	66	66						88,000	
"	"	Nonpa	areil	66	66			٠			47,000	
										2	27,000	ems.
				E_{XP}	ense	es:						
Op	era	tor-ma	chinist's	salar	у, .						\$25.00	
Inc	cide	ental ex	penses,	estim	ated	,			٠		8.00	
											\$33.00	

Cost per 1,000 ems, 14½ cents — hand scale, 25 cents. A saving of \$45.45 per week, or \$2,363 per year.

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ON an output of 200,000 ems a week on BOOK work, an allowance of 6 cents per 1,000 ems will cover all incidental expenses.

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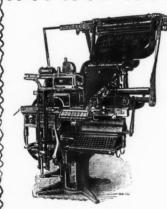
ECONOMY

OFFICE No. 3

Number	of "	Long Primer Brevier	ems	set,	•	•			126,000 64,000	
			Exp	ens	es	:			190,000	ems.
O	oera	tor-machinist's	salar	у,					\$22.00	
Incid	cide	entals, estimate	d, .				٠		10.00	
									\$22.00	

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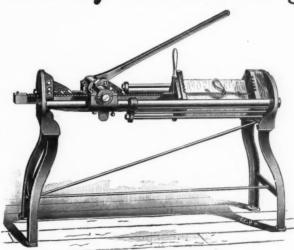
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The Crawley Bundling Press

Price..\$125 Sixty Days' Trial

For the Use of Printers Bookbinders Publishers Lithographers Etc.



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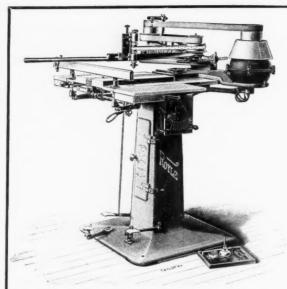
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ILLUSTRATION
OF OUR
MACHINE FOR
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Requires no belts or pipe connection, but is a portable press, very easily moved from place to place. It is much easier to take this press to the work than it is to bring the work to the press.

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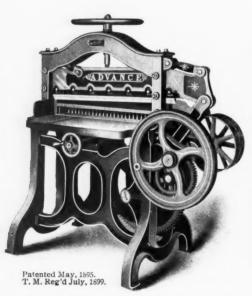
The Electric Drive

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You ought to see it, why you'll say right off, "How can they build such a machine for the money?" The frame is firmly stayed by two heavy cross braces, upon which is bolted the truss that supports the center of the bed, making it perfectly rigid under pressure of clamp and knife. The clamp and gauge-screws, shafts, studs, clutches and driving gears are cut out of solid steel. Interlocking back gauge and clamp, figured rules in bed, automatic throw-off and lots of other good points.

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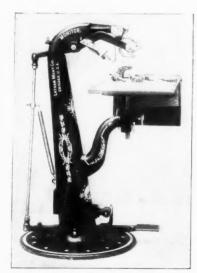
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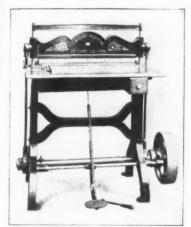
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PRICE LIST OF ALL SIZES OF CALENDAR SETS.

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	5 **	**	1		31.	4.6	7	44	4.50		15	4.6	**	1		31.	**	7	**	8.50	6.6	
	5 **	4.5	1		31,	4.6	7	99	5.00		18	4.4	**	1	6.6	31.	0.0	7	4.6	10.00	4.6	
- 1	3 "	4.4	1		31.	4.6	7	40	5.50	4.6	20	6.6	6.6	1	4.4	31.	6.6	7	# 4	12.00	4.6	
10) "	8.6	1		31.	4.6	7	64	6.00	4 .	24	4.4	4.6	1	4.6	31.	0.0	7	9.0	14.00	6.6	

12 Logotypes of the months in full, without abbreviations, for Calendars 12-line and under, \$3.00 per Set. For Calendars over 12-line, \$4.00 per set. 7 Logotypes of the days of week abbreviated, for Calendars 12-line and under, \$1.00 per Set. For Calendars over 12-line, \$1.50 per Set.

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In setting up the blocks of No. 10 Set, no brass rule is required, as the blocks include the ruling.

NOS. 10 and 11, when ordered together, will work in colors. : : :

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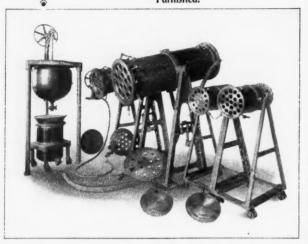
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T is impossible to properly display these large calendar sets in this small space, but they are better displayed in our large 4-page special calendar circular, which we will send on application. This circular shows many other styles and gives particulars in full regarding size occupied by each set, etc. If you are in need of calendar sets or wood type, write us.

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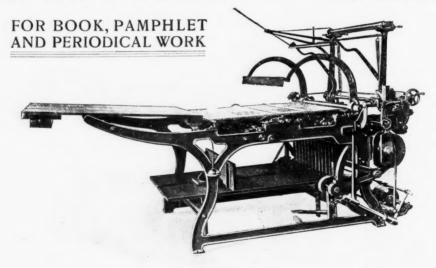
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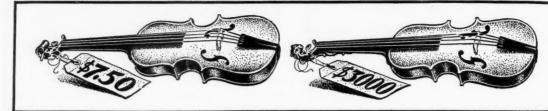


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E. C. FULLER & CO., Agents, NEW YORK AND CHICAGO. Chambers Brothers Company, PHILADELPHIA, PA.



GREEN, 687-77. RED, 578-36. BUFF TINT, 685-68. BROWN, 686-57. DARK GRAY, 687-62. BLACK, 633-61. YELLOW, 686-56.



Can get a violin for seven-fifty per, Why should you pay Three thousand large, round dollars for it? They look alike. Just draw H bow across the catgut strings Of either. It will give forth sounds. But one 18 just a common garden fiddle Good enough for "Old Rosum the Bow," Hnd "Pop The Weasel Goes." The other is a violin, H rubricated, deckel-edged, hand-woven, antique job: The warmest thing in violins That ever came Hlong the music pike, Made by old man Stradivarius, With such artistic care, That when a long-haired, music-breathing chap Presses it lovingly beneath his chin And glues his eyes upon The proscenium arch above. You hear the moonlight raining through the trees Hnd catch The far-off, faint, soul-stirring Whisper of the stars. It's worth the price. And that's no joke.

Just so with printing inks. You never have And never will Hs long as this old steady-going earth Dounds round the sun upon Its einder path, Get inks for two bits, More or less, He good as our three-dollar kind. Cheap is cheap And good is good. Two inks may look alike, But there's a difference As you will find When you essay to play H twenty-thousand dollar tune Upon a ten-cent fiddle, Or print H twenty-thousand dollar job With ink that is Both cheap And poor. Our inks are good, so good That at their price They are the cheapest printing inks now made. Is none too good for you.

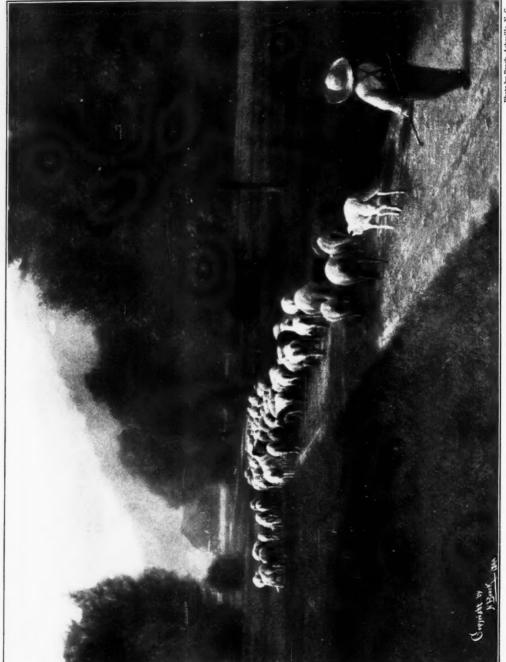
H Distinction With a Difference

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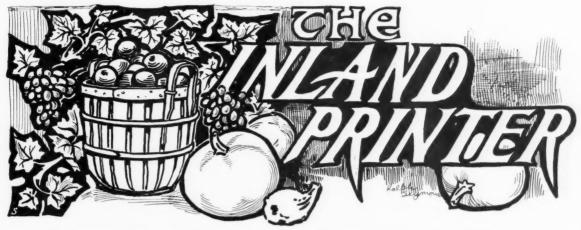
Cincinnati & New York Chicago & St. Louis & London

"THE BEST INKS MAKE THE BEST PRINTERS."

ENGLISH BLACK, 577-61.



RETURN OF THE SHEEP.



THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

Vol. XXVI. No. 2.

CHICAGO, NOVEMBER, 1900.

TERMS | \$2 per year, in advance.

A TALE OF REGISTER SHEETS.

BY A. K. TAYLOR.

VERY time I see a man running a lot of register sheets through a press it reminds me of something that occurred when I was working in the job department of the Evening Bulletin, out at Omaha," remarked the transient feeder while the press was stopped for a change in the form. "One night, when we had a rush on, I was feeding an old drum cylinder, and after the boss went home I thought that I would just speed the old press up so as to get through sooner, and when the old machine was getting in her best licks and making about as much fuss as a threshing machine, I happened to look around to the open window (it was the summer time), and I noticed a gent standing there watching the press run. 'I presume that you have no objection to my being a small and select audience?' said he. 'Oh, no,' I replied, 'you can step inside if you care to.' So with that he came in and talked, and as he seemed to be a pretty pleasant sort of a gent, I talked to him for quite a while. As I was washing up the press after I got through with the run, I noticed him looking at a register sheet that was lying on a truckload of paper ready to go to the bindery. He seemed much interested in those register sheets, and although I don't recall very much of the conversation, I remember that he said something about their giving a person something of a dizzy feeling when one examined them closely, in fact he said that he believed that if a man looked at one of them intently for a few minutes that it would surely make him think that he was bilious. After shutting up the office, he offered me a cigar and we walked down the street together. The next day he stopped in the office, and bringing the copy for a small pamphlet, ordered a thousand copies from the boss, and said that for a special reason he wanted every sheet of it run through the press twice, and if the type didn't strike both times in exactly the same place that it wouldn't make any difference. The boss said to me afterward that he thought that there must be something

wrong with any man who would leave any such order as that, but that if he was willing to pay for the extra impression that it was none of his business. And so he got his pamphlets. The old cylinder did her worst, and I put up a young fellow to feed who was just learning, and I can tell you that that job surely looked dizzy. The foreman of the bindery sent word down to me that he thought that either the old press had got to stuttering or else the grippers only worked on every other impression.

"I never thought any more about it until one night when I didn't have anything special to do, I was walking up town smoking a big pipe I had then, when I noticed a big crowd around a faker's stand, and I went up closer (you know a fellow will sometimes take to most any kind of entertainment), and as soon as I got a good look at the fellow, I remembered him as the man who ordered the pamphlets, so I edged around back of a post so that he wouldn't see me and listened to hear what sort of a game he was putting up. He had a sort of table made of an opened dress-suit case, and it was pretty near full of bottles and circulars, and I soon found that he was selling some sort of a patent medicine. He had been talking for I suppose about half an hour when I got there and he was deep in his discourse on the wonderful powers of 'McGovern's Celebrated Anti-bilious Compound.'

"Well, that fellow talked a streak, and the deadly microbe wasn't in it as compared to biliousness for sending people to early graves, according to what he said. He laid most all the ills of the flesh to biliousness, from toothache to appendicitis, and he had such a plausible way of talking that you could hardly help believing everything that he said, and the careless way he had of citing eminent medical authorities in support of his biggest lies just clinched the whole thing. After awhile he turned his attention to the subject of the symptoms of biliousness, and said that one of the surest signs of

the malady was the seeing of spots before the eyes, and a certain dizziness and difficulty in reading, caused by the blurred and double appearance of the print, and as soon as he said that I thought that I was on to a part of his game, and I walked up a little nearer to the stand so as to get a good look at what he was going to do. Then his conversation just naturally drifted around to the fearful risks that were being run by workingmen who were the sole supports of their families, and who—if they died suddenly—would plunge their families into immediate want, and how essential it was and, in fact, how it was every man's duty to guard his health as the most precious thing in the world, and how it was positively criminal to not surround themselves with every

work. The first symptom I noticed was shown by an old man with a fringe of whiskers around his throat and a pair of old-fashioned spectacles on. The old man turned his back to the kerosene lamp and started to read the pamphlet. I suppose that about the time he got half through the first page he took off his glasses and carefully wiped them on a red bandanna handkerchief. Then he put them on again, and after much squinting of his eyes got through the first page, but there he had to give it up. I saw him fold up the pamphlet and put it carefully in his inside pocket, and thereafter paid painful attention to every word that the faker said. Well, within the next few minutes I saw no less than a dozen different men out of that



Photo by George A. Furneaux, Chicago.

LOVERS' LEAP, FROM STARVED ROCK. On the Illinois River, near Utica, Illinois.

safeguard known to medical science — of which Mc-Govern's Celebrated Anti-bilious Compound was the foremost. And then he went on to say that he had a valuable work, written by a physician of world-wide reputation, which he had reprinted at great expense, but which he would distribute gratis through the crowd, in the hope that it would have the effect of indirectly appealing to the good sense of his hearers in a way that might prove stronger than anything that he might say would do, as the doctor who had written the work was a man whose words carried weight. And with that he began to distribute the circulars that he had printed at our office. He never stopped talking, but I didn't pay much attention to what he said, and watched to see how his printed matter was going to

crowd give up trying to read that pamphlet, and every one of them, when he gave up the attempt, immediately looked very sober and paid close attention to the faker, and whenever he enumerated any of the well-known symptoms would nod assent and say to each other, 'That's right,' and 'He's got it down fine,' 'He knows what he's talking about,' and other remarks of the same kind; and you never saw such a change in a crowd in all your life before. For the first half hour that that man talked you might have thought from the sales he made that there wasn't a bilious man in the whole township, but after he passed around those pamphlets with the double impressions on them it surely made a mighty change in the health of that immediate locality. First the disease only struck the

men who tried to read the pamphlets, then it quietly spread to the man next to the ones who were first affected—it surely must have been contagious. And then the people began to buy the celebrated remedy. Men who didn't have the money with them borrowed it from their friends—everybody had to have a bottle of McGovern's Celebrated Anti-bilious Remedy, and the way that that man sold out all his stock and, bidding his audience an affectionate adieu, gathered up his traps and departed, was a caution.

"He lit right out from town that night, and I never set eyes on him again until one night about a year ago, when I saw him on the street in Pottstown at his same old business. I got one of his pamphlets to see if it was one of the lot that we printed, and blamed if that man hadn't gotten zinc etchings of every one of those pages, bad register and all, and I never have been able to decide whether he did it to save the expense of the extra impression or whether he couldn't find any other presses that registered quite as bad as that old cylinder out in Omaha."

Written for THE INLAND PRINTER.

THREE GREAT EDITORS.

INTERESTING AND GRAPHIC REMINISCENCES OF JAMES GORDON BENNETT, THE ELDER, HENRY J. RAYMOND AND HORACE GREELEY.— CHARACTERISTIC PERSONAL SKETCHES OF THE NEW YORK HERALD, TIMES AND TRIBUNE FOUNDERS.

NO. I .- BY MAJ. GEORGE F. WILLIAMS.

URING a period of forty years, in many respects the most important and eventful in the present history of the United States, James Gordon Bennett, the elder, Horace Greeley and Henry Jarvis Raymond, founders of the New York Herald, Tribune and Times, exercised great power and influence in shaping the destinies of the nation. Though long since dead and almost forgotten, the effect of their labors as editors in forming and directing public thought and opinion is still felt. Only the student of American history can realize or appreciate the true value of the services rendered by this remarkable trio of distinguished journalists. To the present generation of newspaper men the names of Bennett, Greeley and Raymond are shadowy and indistinct, for twenty-eight years have elapsed since their careers ended in death. Biographical works have outlined the principal events in their lives, but fail to give even the slightest conception of their separate individualities, temperaments or newspaper methods. The object of this article is, therefore, to afford, in some slight degree, a glimpse of the personal peculiarities of these three great men.

Henry Jarvis Raymond was born on his father's farm, near the town of Lima, New York, on January 2, 1820. He taught school at the age of sixteen and graduated from the University of Vermont in 1840. While studying law he met Horace Greeley and began his newspaper career. He soon developed great rapidity and skill as a reporter, inventing a system of shorthand writing peculiar to himself, which, aided by a retentive memory, enabled him to produce complete and

accurate reports of important speeches delivered by prominent men of that day. Entering the *Tribune* office during the first year of its existence, Raymond performed some remarkable feats in reporting. He took notes of a speech made by Daniel Webster in Faneuil Hall, Boston, and having engaged compositors and type in Providence, Rhode Island, wrote out several columns of copy on board the sound steamer and landed the following morning in New York with his report in type and ready for the *Tribune* extra, already announced. On another occasion he reported a speech by Webster (whom he greatly admired) in the United States Senate, and wrote his six-column report on the Washington-New York train. In 1848 he had an



HENRY JARVIS RAYMOND.
Founder of the New York Times.

editorial difference with Greeley and went to the New York Courier and Enquirer, conducted by Col. James Watson Webb, when he and Greeley entered into a newspaper debate on Fourierism. Being elected to the State Assembly in 1849, he was made Speaker, an honor also gained in 1861, having meanwhile been elected Lieutenant-Governor in 1854, declining a renomination. His political career ended in 1867 after two terms in Congress and a declination of the post of United States Minister to Austria. He died very suddenly, on June 18, 1869, of apoplexy.

Mr. Raymond was a sweet-tempered, lovable man. There was no violence in his anger, the few quiet words of censure he used being made all the more effective by the tone of regret at the necessity for employing them. The Times was started on September 18, 1851, Mr. Raymond's associates being George Jones, James Harper and E. B. Wesley. The cash capital was \$100,000, but \$50,000 more was needed to put the paper on its feet. The personal magnetism possessed by Mr. Raymond is shown by the fact that while this additional capital was being sought for the Times compositors informed its editor that they would accept half pay until he had time to secure funds to make full payments. The offer was accepted and before a fortnight had elapsed the confidence shown by the compositors was the means of bringing to Raymond all the money he needed. While building up the Times, Mr. Raymond earned his family expenses by

editing Harper's Magazine, of which he was the originator, and for nearly twenty years he wrote the famous "Easy Chair," which George William Curtis subsequently conducted until he died, when it was discontinued.

As an editor, Raymond had a sharp nose for news, but, like Greeley, he was stronger as an editorial writer. His fondness for newspaper controversy was a marked feature in his character. These contests usually began in Raymond answering a political opponent's editorial or speech by a letter in the Times over his own signature. The famous Yancey-Raymond letters appeared in 1860, a portentous period in American history, for in less than a year after, the North and South were engaged in war. The last of Raymond's replies to Senator Yancey was written on a Sunday afternoon, and filled nearly a page of the Times. Finding me at work over a sermon I had been sent to report, Mr. Raymond requested me to see his copy put into type as fast as written, as he wished to read the proofs before leaving the office. He began at 2 o'clock and wrote his signature on the last page at 6:27, having carefully and succinctly reviewed the political issues of that day and the current of public events, at the same time combating the many heresies of secessionism and State rights, as opposed to the welfare and integrity of the Union. There were only half a dozen erasures in his neatly written copy, and but two interlineations, yet the entire 8,000 words were put on paper in less than four hours and a half, the article being so conclusive and convincing that Yancey abandoned the contest.

Careful in his selection of men for editorial and reportorial work, Raymond finally organized a force of harmonious proportions and congenial in temperament. Among the members of his staff were Henry William Hurlburt, afterward chief editor of the New York World; John Swinton, who is now a labor champion and trust critic; Stillman C. Conant, Joseph Howard, Jr., William Swinton, Franklin J. Ottarson, Charles Seymour, Augustus Maverick, Jacob H. Thompson, Augustin Snow, Henry Wilson, Gouverneur Carr, James Simonton, A. C. Barnes, C. C. Norvell, George Sheppard, Edwin M. Bacon, Robert R. Sinclair, Michael Hennessy, Charles Worley, Charles Webb ("John Paul"), Frederick A. Schwab, Edward Crapsey, William Herries, Dr. John Wood, Dr. Charles Tuthill, Henry Winser, Charles Weldon, Edward Moore, Clifford Thompson and the present writer. We were a very happy family, for the equable poise of Mr. Raymond's office conduct and discipline gave no cause for jealousy, every man appreciating the talents of his brothers and always ready to help out on any pressing work. I reached New York one night in 1864 with details of an important battle only an hour before the time for going to press, and found Mr. Ottarson so ill that he could not make up the forms. Getting a few hints from him as he lay on a sofa, I saw the pages properly prepared for the stereotypers while reading my own proofs at the galley table, Mr.

Raymond's warm thanks the next day making my heart throb with pleasure. Nothing more delighted Raymond than an opportunity for bestowing praise. This was always done in presence of the recipient's associates, but when censure seemed necessary it was administered in private, thus preserving the amour propre of the individual.

Mr. Raymond was very fond of acting as a war correspondent, and was present at the principal battles of the Prussian-Austrian war when the needle gun made its terrific appearance. He also participated in one or two other European wars, and frequently entered the field of active operations during the Civil War, his letters and dispatches being both graphic and picturesque. While the battle of Fair Oaks was in progress Mr. Raymond visited my regiment, and as we were watching the firing of a Confederate battery I was surprised at seeing him dart off in pursuit of a spent cannon ball that was dancing over the grass. He captured the six-pound shot and carried it to the Times office as a trophy, giving it to me two years after as a souvenir. When Raymond died, every man on the staff felt as though he had lost a father. Of all the men already mentioned, only three died before he did, but there are only five or six of us now left.

Mr. Raymond was a generous man in dealing with his employes. A handsome check would often reward some special service, accompanied by a few words of cordial appreciation. While acting as war correspondent, I discovered that a colleague in the field had missed the first Fort Fisher expedition by reason of sudden illness. Borrowing \$400 from a rich sutler, I chartered a tug and saved the *Times* from a "beat." Mr. Raymond was delighted and gave me a check with which to pay my indebtedness. Glancing at the slip of paper I saw it called for \$500.

"You have made a mistake, Governor," said I; "I only needed four hundred dollars."

"That's all right, Major," he replied, with a sunny smile; "the other hundred is for yourself."

The custom was for each war correspondent to keep a detailed account for expenses, new clothes, feed for horses, mess accounts - in fact everything. Mr. Raymond would run his eye over the items and strike out those he deemed not chargeable to the Times. I submitted my book to him covering three months, when he remarked that I had not charged for a horse that had been killed under me in a battle. On my replying that I had picked up a roving Confederate horse on the field at no expense to the office, he wrote "O. K." on the last page of my book, thereby presenting me with over \$300. Having been successful in bringing in the first detailed description of the battle of Winchester, in the Shenandoah Valley, Mr. Raymond informed the Secretary of War, Mr. Edwin Stanton, of the fact. He was given permission to send my copy to the Times over the government wires free of cost, and Mr. Raymond insisted on my accepting the \$240 he must have paid for transmission over the Western Union line.

Mr. Raymond's death has been made the subject of unmerited scandal. The real facts are as follows: He was extremely fond of champagne, and seldom drank anything else. On the night of his death he attended a political meeting which I reported. Sending my copy to the office by messenger, he invited me to join a party of friends, consisting of State Senator Samuel Booth, Mr. Stewart, proprietor of the St. Denis Hotel, and a few others. Having punished several bottles of sparkling wine, Senator Booth, Mr. Raymond and myself started for home. The Senator accompanied Raymond to the door of his residence, in West Ninth street, and bade him "good night" as he opened his



JAMES GORDON BENNETT, SR. Founder of the New York Herald.

door. This was about I A.M. At 5 o'clock Mr. Raymond was found lying prone on his face at the foot of the hall stairs, the door having been locked, and his silk hat lay on the carpet. Medical aid was summoned, but the apoplectic fit had lasted so long that death was inevitable. I have often writhed at hearing a vastly different version, the invention of an enemy, and wholly without foundation.

James Gordon Bennett was born near Leith, Scotland, on September 1, 1795. First intended for the Catholic priesthood, he finally abandoned his clerical studies and emigrated to Halifax, Nova Scotia, in 1819. Going to Boston, he spent three years in reading proof in job and newspaper offices, at the end of that time accepting a position on the Charleston (S. C.) Courier to translate news from the Spanish-American papers, then considered of more importance than it is nowadays. He soon developed power as editorial writer, and in 1827 was engaged as Washington correspondent for the New York Courier and Enquirer, a position he filled for nearly five years, his daily letters from the national capital attracting wide and deserved attention. Few men could long endure Colonel Webb's imperious temper, so in 1832 Bennett left the Courier and Enquirer and started the Globe, which had a very brief existence. Determined on having a paper of his own, Bennett established the Herald on May 6, 1835, in a Wall street basement. He had only a cash capital of \$500, but an indomitable will and an abundance of energy. His desk was a packingbox, his counter a plank resting on two empty barrels,

while in addition to his labors as reporter and editorial writer, he acted as office clerk, took advertisements and sold copies of his paper.

Mr. Bennett was fortunate in securing the services of Frederic Hudson, who, during his thirty-seven years of work as managing editor on the Herald, achieved a great reputation. The long association of these two men is proof of the tenacity with which the elder Bennett clung to his personal friends, though he was a good hater of his foes. One of Bennett's innovations was the introduction of the Wall street, or financial article, now recognized as an important feature in every daily newspaper. At that time shippers and owners of vessels were dependent for news of the arrivals and departures of sea-going craft on bulletins posted in shipping offices. Seeing this new field open to him, Bennett astonished the public by employing row-boats off Sandy Hook and on the sound to meet vessels and send news of their arrivals by pony riders to the Herald office. In time the oar was abandoned for steam, powerful tugs sighting ships and steamers beyond sight of land and then rushing in with their budget of shipping news. No journalist in this or any other country has ever displayed more enterprise in gathering important news than did the elder Bennett. He had no telegraph lines or ocean cables with which to annihilate time or distance, only side-wheel steamers, canal packets and stage coaches, yet he managed to perform some astonishing feats. Reporters were constantly traveling between New York, Albany, Boston, Springfield, Philadelphia, Baltimore and Washington, bringing in copy for the Herald. Correspondents were also engaged in the other leading cities of the Union, who were expected to hasten the transmission of their reports by the swiftest routes. Men were also placed on European and coasting steamers to write copy en route, while carrier pigeons brought in suburban and ship news. The news of the loss of the steamship Arctic first appeared in the columns of the Herald, and Bennett's paper was constantly giving its readers the first intelligence of important events.

While Bennett thought more of nonpareil news than editorial brevier - always subordinating the latter when occasion demanded - he was a vigorous, incisive and belligerent editorial writer. He was always calling a spade a spade, and ever ready to prick a political or commercial bubble with the sharp point of his pen. Those who happened to differ with Bennett on leading political issues writhed and quivered under the wounds inflicted by his keen and remorseless comments or attacks. As a writer, he was absolutely without fear, even the threat of personal chastisement failing to make him swerve from his chosen path, his nose for news leading him to print full accounts of assaults made upon his person by victims of his editorial attacks. Bennett trained up a corps of editors on lines peculiarly his own, making each man feel that he was part of a great machine, and that he had a permanent position on the staff. Among these men were Frederic Hudson, Dr. George W. Wallis, Edward

Wilkins, John Bonner, Dr. George Hosmer, A. B. C. Putnam, Samuel Glen, Samuel W. Baldwin, Joseph Elliott, Thomas B. Connery, James Spear, George Cadwalader, Ashley W. Cole, Edward T. Flynn, Felix G. De Fontaine, William F. Smythe, William Leaning, Douglas Levien, James Fitzpatrick, Augustus Phillips, Michael J. Kelly, John Laird Wilson, L. A. Hendricks, James Tooley, Richard L. Neville, Peter J. Everett, William J. Starks and William F. G. Shanks. Personally, the elder Bennett was kind of heart, maintaining pleasant intercourse with his subordinates, and he won from them a lovalty of service remarkable for its devotion and unquestioning character. But he could scold when necessary, and did it vigorously, his words cutting like a lash, yet when the moment of passion was over he would simmer down and dismiss the offender with a mild caution not to soon offend again.

Mr. Bennett had one peculiarity; he would never rescind or countermand an order of dismissal, a step he seldom took. One day a member of the reportorial staff was discharged by him under the mistaken impression that he was responsible for a serious blunder. When an appeal for mercy was made by two or three of the editors, he resisted for a time, but finally

exclaimed:

"The mon has been deescharged, do ye mind, and that ends the matter. But this office is a large one, and ye ken I dinna know all my men, and if I dinna see him about the place I canna find fault."

The young man's friends took the hint and he was soon sent by Mr. Hudson on a roving commission as a correspondent. On his return to the *Herald* office, a year or two after, almost the first person he met in the corridor was Mr. Bennett, who greeted him very kindly, asking:

"Weel, young mon, and how are ye getting on?

What paper are ye with now?"

"Why, I'm still on the *Herald*, Mr. Bennett," ejaculated the correspondent. "Don't you know that, sir?"

"Eh, young mon, there are some things it's weel not to know, and that's one of them," and Mr. Bennett passed on without a smile. The young man remained on the *Herald* until he died in its service.

Bennett had a very caustic wit, which was hugely enjoyed by his associates. It happened that a dearth of news had dimmed the columns of the *Herald* for nearly a week, and the staff was in despair. Then the tide changed and big heads were once more in order.

"Splendid paper this morning, Mr. Bennett," said "Dug" Levien, as the chief passed a group of editors.

"Yes, mon, it's a vary gude paper. Dinna ye notice the advartisements?"

The editor whose duty it was to clip news from the London papers on arrival of a steamship had a great fondness for emphasizing important items by a liberal use of italic type. As every printer knows, there are never more than two italic cases for each font in any newspaper office, the consequence being that a dozen or two compositors would be kept dodging one another

to set the half dozen italic lines in their takes. There was, of course, intense rivalry in getting "steamship extras" out on the street ahead of rivals, the *Herald* being usually successful. But one morning Mr. Bennett found the *Tribune* and *Times* extras on sale, but no *Heralds*. Entering his office he demanded the reason of the delay. The editor professed ignorance, claiming that he had not lost any time in preparing copy, so the composing-room foreman was called.

"Mr. Putnam used so much italic," said "Fred" Albaugh, "the men couldn't set type fast enough.

We have only two cases."

"Dom the italic," shouted Mr. Bennett. "Now, Mister Putnam, I'd have ye to know that the readers of the *Herald* are not all fools. They can see what is important in the news without having it disfigured with yer dommed italic. Stop it, mon."

From that day the italic cases remained almost deserted, and the lesson taught by Mr. Bennett in the middle of the century might well be heeded by editors

of the present day.

During the last few years of his long and useful life, Mr. Bennett seldom visited the Herald office, spending his days and doing his work in his beautiful mansion on the banks of the Hudson river. He kept a tight rein on his paper, however, almost to the hour of his death, which occurred on June 1, 1872. The office rule was for one of the editorial staff to report at the Bennett mansion every afternoon for orders, at the same time giving a report of what was already undertaken or proposed. His return to the office was always marked by renewed activity. "Send a man to Hong-Kong by first steamer; there's trouble brewing there," might be one order, or a correspondent would be hurried to Mexico, Cuba, Jamaica, Brazil, or wherever the keen eye of Mr. Bennett might detect a chance for getting important news.

The quarrel between Bennett and the New York theatrical managers was one of the most remarkable incidents in the history of the Herald. When Barnum's Museum, which stood on the corner of Ann street and Broadway, was destroyed by fire, in 1865, Mr. Bennett decided to buy the site for a Herald building. To Mr. Galbraith, the architect, was delegated the task of making the purchase, but while doing so he neglected to arrange for the cancellation of Barnum's long lease on the property, so the veteran showman waited until the deeds had been transferred, and then demanded a good big sum of money for his lease rights. The money was reluctantly paid by Bennett, who, being a good fighter, sought revenge for what he considered extortion by excluding Barnum's advertisement of his new museum in what was known as the Chinese buildings, on Broadway, near Spring street. But Phineas T. Barnum was just as good a fighter as Bennett, and he induced all of the managers of New York places of amusement to join him and refuse to advertise in the Herald, each of their "ads." in the other dailies containing the line: "This Theater Does Not Advertise in the New York Herald." This pecul-

iar and to the Herald costly war, continued for nearly two years before peace was finally declared. "Ned" Wilkins, the Herald dramatic critic, one of the best of his day, was then dead, and had he been living the fight would never have occurred. It is a curious fact and may well be mentioned here - that the present James Gordon Bennett became involved in a similar quarrel with "Shed" Shook and A. M. Palmer, of the Union Square Theater. George Seilhamer, then the Herald dramatic writer, had a wordy quarrel in the Morton House café with Charles Thorne, the leading man of the Union Square Company, when the actor incontinently knocked down the critic, whose head was lacerated by contact with the marble flooring. Mr. Bennett took Seilhamer's part, and for over a year refused to accept the Union Square advertisements. The matter was finally settled when John T. Raymond engaged the theater for a summer run of "Colonel Sellers," Barney Williams inducing Bennett to take Raymond's "ads." on the ground that John was being ruined because his play was not advertised or noticed in the Herald. At the opening of the next regular Union Square season, Palmer sent down a big advertisement to the Herald and was delighted at seeing it appear the following morning. No such war is now possible.

Written for THE INLAND PRINTER.

ESTABLISHING A NEWSPAPER.

BY O. F. BYXBEE.

NO. XIV .- PROCURING AND INTERESTING CORRESPONDENTS.

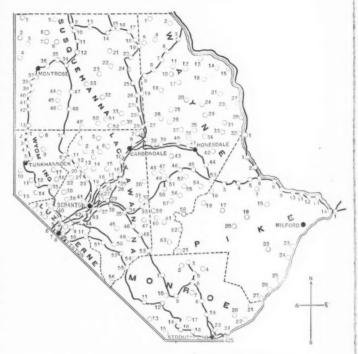
A SMALL-CITY daily must depend to a great extent for its circulation upon its constituency in surrounding towns, particularly if it has competition in the city in which it is located. In much the same manner as one paper more than all others is usually the "want" medium in a city, so one paper is frequently the one to which the suburban resident turns almost exclusively for the news of his locality or county. To occupy this position in the eyes of the community means not only an increased revenue from subscriptions, but it affords a strong pulling argument for advertising. To secure it means systematic and nevertiring work, although when your paper is once established in the position the matter of keeping it there is an easier problem, but none the less an important one.

To accomplish this purpose, the first essential is a corps of able correspondents. This means an expenditure of some money at the outset, both in their procuring and paying. The correspondence must be in the paper first before any special attempts can be made to secure subscriptions, as people will not pay their money for a paper, depending on promises for the future. In accordance with this idea I will consider the best plans to be followed to accomplish the purpose outlined.

Detail a man from the staff of the paper, or secure an extra one for the work in hand, and let him devote

*This series of articles was commenced in The Inland Printer for November, 1899. The next number will be "Rules for Reporters and Correspondents."

a couple of weeks, or a month, if necessary, solely to mapping out the territory, visiting each locality, judge of its importance and needs, and arrange for a correspondent accordingly. He should first make a map for this special work, which can be used later to good advantage in approaching advertisers. This map should show only the towns and railroads—the ordinary map with its many colors, and its designation of rivers and mountains, is not fitted for the purpose, as it gives much more information than is necessary and is too confusing. Such a map as I have in mind is shown in the illustration herewith. It represents the northeastern portion of Pennsylvania and is used by the



Scranton *Tribune* for the purpose here described, and also to show advertisers the field in which the paper circulates. Accompanying the map is a "key," giving the name of each town designated by a number on the map.

With this map as a basis upon which to proceed, the man in charge of the work should then procure a blankbook, enter in it the name of each town, and its population, which should be secured from census reports and not from local estimate, and leave blanks for the name of correspondent, date secured, terms of agreement, and remarks. The agent should take with him neatly printed little books, containing suggestions and rules for correspondents (these will be given in my article next month). He should also have notebooks, copypaper, pencils and stamped envelopes, upon all of which should be printed some reference to the paper from which they emanate - "Compliments of the Morning News," or some similar sentence. Thus equipped he is ready to start out, but should have his trips carefully planned to avoid going over the same territory twice.

It is usually less difficult to induce some person to take up the work of a correspondent than to find one who is fitted for it. The village postmaster or the clergyman are the best persons to approach for suggestions, and it is a good plan to ask them for some one who has had some experience in writing for publication. The agent must judge whether the town is important enough or large enough to require a daily or a weekly letter, or one at intervals between these two extremes. The population is the best guide in this respect, although a county seat is an exception to the rule, as its news is of the most importance.

Arrange to pay by the month. Space rates are undesirable, as they cause no end of controversy as to measurement and items omitted. If a weekly letter is sufficient, in most instances some one can be found who will be willing to write for a copy of the paper, stationery and stamps. When news is expected at more frequent intervals, offer a salary of from \$1 to \$5 a month, based on a certain number of letters each week, although the days of sending the letters should be left to the judgment of the correspondent, who will be guided by the importance of happenings in his locality. He might find it advisable to send one letter one week and several letters another.

There is no reason why an efficient corps of correspondents can not be organized on a salary basis as effectively as a force of local reporters. A corps of correspondents working under the conditions here advocated require more watching, perhaps, than if paid by space, as without careful checking some will be sure to draw their salaries without making a proper return. However, this difficulty is easier to overcome than the one which confronts the publisher who is paying space rates, and after a year or so finds that the towns from which he desires the least news are occupying a lot of space with uninteresting details, which if cut out decreases the salary of the correspondent and creates dissatisfaction, which is sure to prove a detriment to the paper in the locality where he resides.

With the correspondents secured, no opportunity must be lost to build up in their minds a pride in their work and in their paper. Always treat them as if they were your most important employes, as indeed they are. A circular letter can be addressed to each two or three times a year, setting forth the editor's appreciation of their services, advising as to the future, and expressing good wishes and a hope of a long-continued association. There are many little things that can be done for the correspondents that will tend to create and maintain in them a pride in their work. First, print their letters. To their minds it is often the most important news in the paper. If changes are made or if it is found necessary for any reason to omit a letter or an item, a brief and pleasant note of explanation will frequently avert a misunderstanding and a consequent injury to business. If a correspondent sends in an important item of news that is of general interest, run it separately, with a line at the head, "From Our Jonesville Correspondent." An occasional letter of inquiry, requesting suggestions as to what might be done to improve the paper, particularly in their locality, will have a good effect and may result in securing many valuable pointers. Occasionally a package of calling cards could be sent, and about the first of the year secure some neat calendars expressly for your correspondents, upon which should be printed an appropriate expression of good wishes. Some publishers go so far as to organize summer excursions, theater parties, and the like, for their out-of-town reporters, and it is evident from the pages of these papers that these efforts are not wrongly placed.

(To be continued.)

Written for THE INLAND PRINTER.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. I .- OILING AND WIPING.

"OF course, you have often been told that an operator never could become a Linotype machinist," said George to the Operator, "but I entertain a different opinion on that subject. Now, as you are to be my helper, I'll endeavor within the coming year to teach you what I know about this machine, and if by the end of that time you can't handle a Linotype as well as any machinist, I'll miss my guess."

George was the new machinist, and while the plant was not an old one, the machines were in pretty bad shape. He proposed to break in one of the operators to help him.

"This whole plant needs a thorough cleaning," continued George, "so if you'll get into your fighting togs, get that long-spout oil can and a bunch of waste, I'll show you the first rudiments of the business—how to oil and wipe a machine.

"This oil cup standing above and behind the mold disk, which oils the mold-disk bearing, and the one behind the driving pulley and the cup at the other end of the driving shaft, should receive attention twice a week. Oil moderately once a week in all the other oil holes and cups. Commence by oiling the two bearings of the short shaft which turns the mold disk; then the two bearings of the shorter one close to the metal pot; the six holes in the pump lever and bracket and the one hole in the pump-lever roller; then oil the pot lever and roller bearings; the one oil cup on the ejector and mold slide; the two holes in each of the justification-lever roller bearings under the cams; the roller bearings of the first-elevator lever which rests on the large cam outside of the machine frame; the roller bearings of second-elevator lever; the two holes in distributor-shifter lever, and a drop on the surface of the distributor-shifter cam. Then the oil cup on end of cam shaft.

"Now around to the back of the machine and oil the four holes in that lower shaft and the four holes in the shaft just above it, on which the first elevator, the ejector lever, and the first and second justification levers swing; a drop of oil in the holes in each justification lever above spring rods; then the two holes in the upper shaft on which the second elevator is

mounted; the two oil cups on either end of the driving shaft and the cup on the inner side of the loose pulley. You'll have to throw off the belt to get at this one. A little oil on the mold-cam lever roller and a drop on the pot-retracting cam on the other side of the same cam. Now the bearings of these two rollers just above the driving pulley and inside of the machine frame - the line-delivery carriage and spacebandshifter lever rollers; the oil holes in each of those three short shaft bearings you see through the square hole in the frame of the machine; the oil cup on this end of the cam shaft and the two oil cups on the intermediate shaft driven by the belt from the main machine pulley; the cup back of the intermediate clutch; a drop in each of the front and back keyboard-roller bearings. And now around to the front of machine and put a drop in each of the bearings on the other end of keyboard rollers; then each of the bearings on this end of the three short shafts you oiled from the rear. Put a drop of oil in the oil holes in the intermediate-clutch pulley and the matrix-belt pulley just above it and in the two holes in plate behind lower matrix-belt pulley. Raise the assembler block and put a drop in the bearing of assembler-wheel shaft. Spread a little oil on the slides of the first elevator.

"Now lower the vise and oil this hole in bracket at end of vise-jaw closing screw; oil the four bearings of the justification rods and the automatic dog or sliding pin; the pin and roller of line-shifting lever; a drop on the locking pins for mold disk.

"Close up the vise and climb up and oil the distributor. A drop in each of the tubes at either end of back screw (the one nearest to you), and the three holes in bracket on the front screw at left-hand end and two holes on right-hand end; also cup over distributor clutch and one hole in the trip-lever clutch below it. Oil the distributor-shifter slideway and put a drop on that small cam on end of the back distributor screw (the matrix-lift cam), and the job is complete.

"There are a few other oil holes which I'll put you on to now, but they don't need oil except at long intervals. Slip the belt off the distributor-clutch pulley and raise the belt. If you turn the pulley around now you will see a screw head and the word "oil" stamped near it. Remove the screw and oil it occasionally. The roller bearings of the assembler slide and the bearings of assembling-elevator lever need a drop now and then. The upper guide for the second elevator - that block into which the elevator seats itself beneath distributor-shifter guide - should have a little oil rubbed over its surface. The pawl on ejector lever can be oiled occasionally. The keyboard pulleys also have oil holes. Always follow the oil can with a bunch of waste and wipe off all surplus oil and the dust which may have accumulated.

"Now with a clean piece of cloth or waste wipe out the assembler, the line-delivery channel, elevator jaws, mold face and vise jaws, removing any metal adhering to these latter surfaces; the intermediate spaceband channel, distributor box and distributor-shifter buffer — in fact, all points touched by the matrices (except the magazine) when circulating through the machine. Now go around to the back and, while the machine is running, wipe the surfaces of all the cams. Any dust or grit on their surfaces cuts them down if not removed. When through with that, spread a little oil over the inside surface of the second



Photo by A. M. Smith, Crawfordsville, Inc.

NEAR NATURE'S HEART.

cam (the one with the segments on it). A block on the short shaft alongside the metal pot slides over this surface, and a little oil will prevent undue wear.

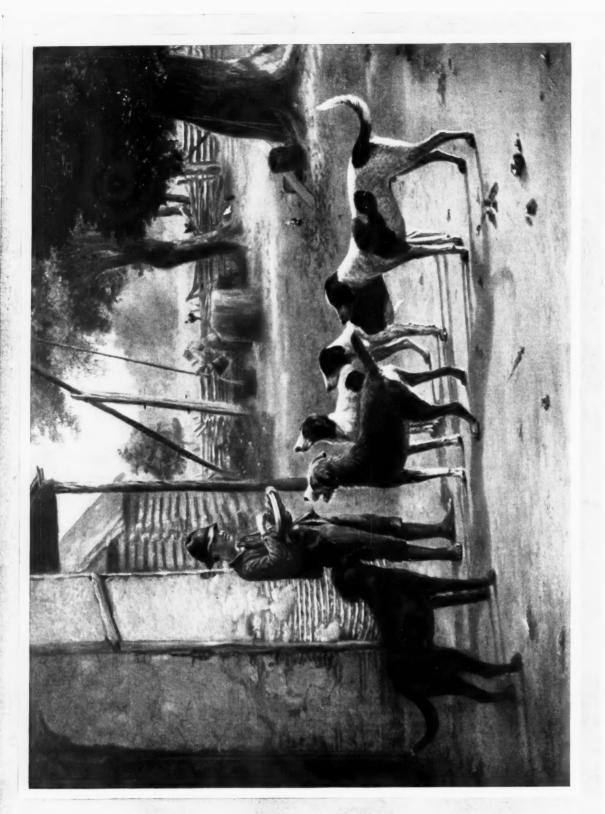
"Here is a polishing compound with which you can clean the nickeled parts and brighten the surfaces of the magazines. This won't makes the machines run any better, but it adds to the appearance of the plant and shows that the machines are taken care of.

"You can now go over the other machines the same way. You won't need to stop the operators more than a few minutes when oiling vise and wiping matrix path, and by the time that job is finished I guess it will be time to wash up."

"There must be nearly a hundred places to be oiled on each machine," said the Operator, in a tone of apprehension.

"Sixty-eight oil holes and eleven cups," answered the Machinist, "besides the several bearings and surfaces I showed you. It hadn't ought to bother an operator to remember a few things like that."

(To be continued.)



BREAKFAST TIME.

Photographed from oil painting by Brock, Asheville, North Carolina,



A. H. McQuilkin, Editor C. F. WHITMARSH, ASSOCIATE EDITOR.

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No. 2.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make foreign money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelies, advertising devices, and all cash-with-order goods, are required to
atisfy the management of this journal of their intention to honestly fulil the offers in their advertisements, and to that end samples of the thing
r things advertised must accompany the application for advertising

THE INLAND PRINTER reserves the right to reject any advertisement

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix Place, Mount Pleasant, London, W. C., England.

W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.

John Hadden, E. C., England.

Ratthey, Lawrence & Co. (Limited), Queen street, Leicester, England, and I Imperial Buildings, Ludgate Circus, London, E. C., England.

Penross & Co., 8a Upper Baker street, Lloyd Square, London, W. C., England.

ALEN. COWAN & Sons (Limited), General Agents, Melbourne, Sydney

England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W. Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.

G. Hedelber, Grimmaischer Steinweg, 3 Leipsic, Germany.

A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.

James G. Mosson, 12 Neustrasse, Riga, Russia.

John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

 B^{OYS} are the things that men are made of. On the journeymen and on the employer rests the responsibility of making competent printers of the apprentices of today.

WHEN a man is so filled with union politics that his work becomes a secondary consideration, his usefulness both to his employer and to those he seeks to aid by his statesmanship is lost.

BEWARE of the man who is eager to impute ulterior or upments. rior or unmanly motives to his fellow-workmen who faithfully carry out their obligations to their employer. Breaking contracts is no evidence of cleverness or spirit.

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m B}^{
m EING}$ rabidly one-sided is no indication of honesty or fairness. The trade paper which seeks to obtain support by catering to the prejudice instead of appealing to the reason of its patrons is building on sand — no joke intended.

7ITH this issue The Inland Printer begins a series of practical articles on the mechanism of the Linotype machine, with particular reference to the care and operation of the machine to produce the best results. The series of articles will, it is estimated, run through at least twelve numbers. The large number of printers and operators who desire to make themselves familiar with this branch of the printing trade will undoubtedly find this series of articles of much value. The October number of The Inland Printer begins the new volume, which offers an exceedingly good time to subscribe.

NE of the many hustling estimating clerks in a large printing-house says that he is frequently approached by some customers who assert that they are going to have some extra fine printing done. After going into all the details and securing instructions that everything is to be of the very best, nothing to be spared to make the work perfect, he receives the additional information that "the lowest bid gets it." This is perhaps one of the most exasperating things that modern competition produces. The art of printing is at its lowest ebb under a competitive system. It is stifling to the best work and this is shown in its elimination from the higher arts.

ESTIMATING ON JOB AND BOOK WORK.

WING to the varying conditions under which job and book work is produced, it is unsafe for any hard and fast estimates to be made by any one unable to secure the most complete information on all the details under which each printing-house produces its work. The department of estimating which has been conducted by THE INLAND PRINTER for several months has aroused a good deal of interest and has undoubtedly done much good, judging from the commendatory letters received. The Inland Printer, however, is appreciated by many firms other than those engaged in the printing trades, and it has come to the knowledge of the management that estimates have been asked for with the connivance of competing printers, the facts regarding which were stated in such a way as to produce replies from The Inland Printer which placed some of the persons interested in a false position.

For this reason, among others, it has been decided to abandon the department of estimating in order to give place to departments which it is believed will be more productive of good to the printing trades.

BUREAU OF INFORMATION FOR PRINTERS AND ALLIED TRADES.

SINCE THE INLAND PRINTER established its several technical desirable eral technical departments, under the editorial control of men holding important positions and practically engaged every day in the work upon which their writings treat, the letters of subscribers asking for advice and suggestions on more or less obscure technical points have steadily increased. A great number of these inquiries demand answer by mail. This latter class has increased to a degree that places the work beyond the ordinary courtesy that a subscriber may reasonably ask from a magazine, and in order to meet the needs of its readers in emergency, THE INLAND PRINTER has decided to establish in connection with its regular monthly departments a bureau of information, so that every one interested in any department of printing may write direct to the editor of the section covering the points on which he desires information and receive a reply by mail.

Inquirers are cautioned not to send their letters to the head office, but to address the department editors, as indicated at the head of each department, accompanying each letter with the fee of \$1.

Answers demanding more than one page of letter or requiring special research on the part of the editor will be charged additional, according to the nature of the work.

No letters asking information on technical matters will be answered by mail if unaccompanied by the fee of \$1. The reply will appear, in lieu of this, in the columns of The Inland Printer.

EVERYTHING DOES NOT COME TO HIM WHO

THERE is an old fable of a man who went into the woods to cut a fishing-rod. He was so critical that, though he saw many trees with fine, straight branches admirably suited to his purpose, he walked on and on, seeking for a better, so finally he came out of the wood with no result. He had no fishing-rod—and no fish. In these days of close and active competition, a judicious investigation of the respective merits

of machines and other necessaries for the economical production of work in the printing-office is strictly correct. But the fear and hesitancy which some printers show about making investments in machines imperatively needed for their business leads them to the extreme of procrastination, forgetful of the fact that every day wasted is adding to their expense, and that even if the ideal they are waiting for is realized, more has been lost than if the best had been used pending developments.

A case in point was instanced in the address of Mr. M. E. Brown, proprietor of the Battle Creek (Mich.) *Moon*, who, in an address before the National Editorial Association in New Orleans, advised the fraternity to withhold their orders for typesetting machines until next March, when a much cheaper machine would be placed upon the market by a concern which had its apparatus devised on an ideal plan.

This naturally was given much publicity, and militated against the interest not only of manufacturers of typesetting machines now on the market, but was positively detrimental to the best interests of the printers themselves.

That Mr. Moon offered "bad medicine" is assured by the fact that it has not agreed with himself, for he has recently installed another modern machine in his office at Battle Creek.

We are living in a rapid age, and if the printer hesitates in bringing his office up to the needs of the hour, he will fail to bring it up to the needs of the week, and that in turn to the needs of the year—he will fall behind, and in seeking to grasp everything, from a mistaken idea of economy, will lose all.

NEED OF A UNITED STATES FOREIGN PARCELS POST.

ITH the advance of our foreign commercial interests and the heavy demand for American machinery and manufactures abroad, the need of a foreign parcels post has become imperative. The firm of Rae & Munn, stationers and printers, Melbourne, Australia, in a recent letter to The Inland Printer says: "We would take this opportunity of expressing our appreciation of your up-to-date paper, from which we have received many valuable notions, while the advertising pages have brought under our notice many firms with whom we are opening up business relations. There is one matter which causes us much surprise on this side, namely, that such usually smart people as we know those in the States to be should be satisfied to sit down under the disability of the lack of a parcel post between the States and our country. It has proved a great inconvenience to us personally on several occasions, and we hear complaints on all sides. instance, one of our clients, representing several of your manufacturing concerns, wishing to post a sample made of iron, has to cut it into three pieces to bring it into the prescribed weight, posting the three pieces separately. We feel it is a matter on which you should

shake your people up and get it adjusted, and you are just the people to do it!"

While the condition of affairs described is general, we should be on the alert to foster every method for the greater convenience of transacting business. The request of our correspondents has additional force from the fact that the city from which they write will shortly be the capital of confederated Australia, which will be established in the beginning of the coming year, when the first parliament will be opened by the Duke of York in the name of Queen Victoria. The commonwealth of Australia will embrace an island continent about equal in area to that of the United States, without Alaska, though its population numbers little more than 3,500,000. The colonies united by the bond of federation are Queensland, New South Wales, Victoria, South Australia, with northern territory, Western Australia and Tasmania.

This of course is merely one item among many that comes to the attention of the American manufacturer, and it is to be hoped that the looked-for Department of Industries and Commerce will shortly be an established institution in our national government, whereby such requirements as the above indicates may receive the prompt attention that they imperatively demand.

THE VALUE OF PRELIMINARY SKETCHES.

EARLY all commercial houses, whose business with customers entails the submission of more or less expensive catalogues or samples, demand that the cost, or at least part of the cost, of such catalogue or samples shall be borne by the customer, with a remittance of the charge when the orders amount to a certain sum. The reasonableness of this procedure no one questions. Yet in the engraving business the irrational practice of submitting sketches on request has grown to be an abuse that no other class of business men but engravers and printers would submit to, and these only on account of the destructive competition which boomerang anti-trust laws are now fostering. The engraver and the printer, in fact, are hugging the competitive system to themselves. Like the bear which seized the heated kettle, the tighter they hold the more it hurts, and the more it hurts the louder they roar.

In this connection, Mr. William A. Hinners, treasurer and general manager of the Binner Engraving Company, has outlined the engraver's experience in a very fair and convincing way.

In the business of commercial designing and engraving, or the engraving business in general, letters are daily received from printers and customers in different lines of business, stating that they desire designs for letter-heads, catalogues, book-covers, advertising designs, or posters, hangers, etc., and they ask "to please submit sketch with price," and from the tone of the letters the expectation is that they are submitted without charge. Mr. Hinners goes on to show why these requests should not be complied with,

and that it is not reasonable for these customers to expect from the engraving house something that is of value without expecting fully to pay for it. The moment the engraver proceeds to comply with the request to submit sketches, he puts himself under expense, and for that reason is obliged to make a charge, as his business consists of rendering services of just this nature, and this produces his revenue and income. Where from twelve to twenty artists are employed in an art department, they are paid regular salaries during the time they are making preliminary sketches just the same as when they are making final drawings for reproduction. The difficulty is that the customer does not consider that it costs money to submit these sketches, but rather, that it is little or no expense to make "just a pencil sketch," and that engravers can very well afford to make just a pencil sketch as a sort of inducement to the customer to place an order. One man argues that a lithographer obtains nearly all of his business by making sketches on speculation. That may be very true, but orders that a lithographer gets by making sketches usually amount to contracts that run into hundreds and thousands of dollars, and therefore a sketch, even though it costs from \$25 to \$50, is but a mite and a very small percentage of the total amount of business he gets from having made that sketch. Furthermore, a lithographer's sketches are usually such that if one man does not buy it, the sketch can be sold to some one else in the same line of business. Now, it is entirely different with the engraver. When a printer writes for a sketch for a letter-head, for instance, he asks for a design that, if accepted, might result in an order to the engraver for from \$10 to \$15, sometimes a little more, to be sure. No artist can make a comprehensive sketch for a letter-head at a less cost than \$3 or \$4 worth of his time; this, then, is about twenty-five per cent of what the engraver would get out of the whole order for design and plate. Now, it is certainly not a business proposition to expect the engraver to go to an expense of \$3 or \$4 to get an order to the amount of \$12 or \$15.

The making of this first sketch is the most valuable part of the work in producing an engraving of any original design. The pencil sketch is the creation — it is the artist's originality and represents his study and thought necessary in producing any engraving. The pencil sketch is likewise something that must of necessity first be made. Now, therefore, why should this pencil sketch not be considered of value and worth something? It certainly is, and the engraver should charge for it in all cases. But the customer says: "Yes, but if it does not suit me, I don't want to pay for it." Now, this is also a very hard statement to reply to, and in this the customer needs a careful explanation. He must not for one moment suppose when he sends to an artist or engraving firm and asks that a sketch be gotten up, that it is going to be exactly suited to his purpose in every

detail. In fact, he must not expect that that sketch is going to be exactly like what he has in his own mind. An artist is a creative genius and he certainly can create nothing but what his artistic sense dictates. He puts his conception of the idea into the design and there are no two people who would depict the same idea in the same way. The customer, in requesting a sketch, in most cases will state what his likes and dislikes are, or give an idea of what kind of a design he would like, and sometimes may send some other design showing his taste. He must, however, let the artist use his artistic abilities if he places it in his hands, and he must, to a certain extent, accept the suggestions of the artist as depicted in the sketch.

can get enough engravers who can be persuaded into making sketches and not charging for them he may finally accept one. Whether he obtains a good design or not from one of the five or six engravers to whom he has applied, certainly all but the one lucky firm have been put to expense which becomes a total loss to them.

Now, there are two ways to look at this matter; first, from the customer's side, and second, from the engraver's standpoint. The customer deliberately asked for something for nothing from five out of the six engravers to whom he has applied for sketches. He knows perfectly well he can only place the order with one engraver, and does it not seem very unreasonable



VIEW OF THE NANKAN PASS, CHINA.

The Great Wall in the Distance.

The artist will go wrong sometimes and not depict the idea just as it should be, and it is for this very reason that the pencil sketch is first made and submitted to the customer, and the customer may then make any suggestions for changes that would make it more especially suited to the purpose he has in view for that particular design. This is exactly what a sketch is made for. If it were otherwise, a finished drawing and engraving would be made at once before submitting to the customer. It is not fair, therefore, when a customer receives this first sketch and does not find it exactly in accordance with his views, that he should drop the matter, as is very often done, and not even acknowledge the receipt of the sketch, and then apply to some other engraver or artist for a sketch, and if he

and unbusinesslike that he should expect the other five to use their time and brains to produce for him something that will be of value and not have the slightest intention of paying them one cent for their time and trouble? If the engraver had designs and sketches on shelves, the same as a grocer has cans of corn and peas, it would be a simple matter for him to take such a design off the shelf and send it to a customer, and if the customer did not like it, he could return it and it would be replaced on the shelf to be sold to some one else; but sketches are not goods of that kind. When they are made for a customer he must bear in mind that they were made for him and him only, and the fact of returning them to the engraver does not in any way cancel the expense in

making them, and they are absolutely worthless for any other purpose.

Second, on the part of the engraver, each of the six has taken the chance of getting an order by investing twenty-five per cent of what he would get out of the whole order, and in doing so, has taken a chance he would not think of taking in any form of gambling—horse-racing, for instance. Perhaps not one of these six engravers would put up \$4 for the possible chance of getting back \$12 if he only had one chance out of six to win his bet, yet this is exactly what engravers do when they get up sketches on speculation.

The proper way to have fair dealing between the customer and engraver is for the customer to first ask the probable cost of getting up an original design and engraving for a certain purpose, and if he is willing to appropriate the price quoted, then place it in the engraver's hands unconditionally. If the first sketch does not suit, the engraver is certainly willing to make changes in it or make another one, for he can feel and know he is going to be reimbursed. Of course, the customer must choose an engraver in whom he has confidence and who he knows has a department of good artists. He can find this out very easily by asking to see specimens of designing done by such an engraving firm. He must place confidence in the ability of a firm of good reputation to make something that will be satisfactory to him, and if he has not that confidence in the firm, he should not apply to them at all for favors.

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. IV .- METHOD IN MARKING PROOFS.

PROOFREADERS do not all follow the same method in marking proofs, and some of the best among them, as well as many of mere average ability, will not find here in all instances the choice of method that they would make. Of course, this would be true of any individual exposition of any matter liable to difference of opinion, and it has been said here only because the notion is quite commonly held that for almost everything in proofreading some one way is right and all else is wrong, or at least faulty. That notion is not reasonable. Any unmistakable indication of desired change on a proof, whether technical or not, will secure such change at the hands of the corrector of type.

All that is strictly technical in the marking of proofs is evolved through reduction of full expressions to their lowest terms, as a matter of convenience. Much of it might be thought to be arbitrary—like shorthand writing, for instance—but it is not. The nearest approach to a mere arbitrary sign is such a mark as [,], or only [or], or [or [], meaning "draw this to the left or right," or "raise this" or "lower it";

but even these show plainly that they are the most sensible leading signs.

One of the most important and elementary matters of method in marking proofs, and yet one of those most frequently neglected, is the placing of marginal marks most conveniently. When anything in a line is crossed, the one who corrects the type naturally looks straight out to one side or the other for the correction. If the change is near the beginning of the line, he should always find the corresponding mark in the margin



LITTLE JOE.

straight out to the left; if near the end of the line, to the right. If he does not find it there, he is inconvenienced to the extent of having to search for it. His inconvenience will be more or less, according to circumstances. Very often, as when the change is merely of a letter that is evidently changeable to only one other, the place of the mark will not bother him any; but when the correction is not obvious, especially if there are a number of changes near together, he may have to lose time in selecting the right one, and may easily select the wrong one, and thus make a new error instead of a correction. Another evil effect of carelessness in this respect, far worse than mere inconvenience to the compositor, is the waste of time and money.

This matter of convenient arrangement of marginal marks is worthy of very careful consideration. The proofreaders whose practice is best are those who have begun with serious determination that it shall be so, and have never allowed haste or pressure of any kind to swerve them from this path of rectitude. An extreme example of the evil result of carelessness or ignorance, which may serve a purpose as an object-lesson, came within the writer's purview while engaged as one of a large editorial corps. One of the editors wished to make a great many changes in the wording of a short article. He pasted his slip proof on a large sheet of paper, because he knew no method that would enable him to do all the necessary writing on the slip itself. With no thought of anything like system, he ran a line away up and off to one side for his first change; a line in another direction, as down and to the other side, was

made to lead to the next alteration; other lines led alternately up and down, back and forth; and the completed work presented an appearance almost as of something "reticulated or decussated at equal distances, with interstices between the intersections"—the quotation being Dr. Johnson's definition of network. The managing editor, whose approval was necessary, had to accept it, at least temporarily, without trying to read it - he simply could not do that; so it passed into the hands of the one who prepared the proofs for the printers. In transcribing, the corrections were all made in the margin of a slip just like the original one, and all in line with their places of insertion. The original proof made one think that the type must be reset all through, and that it would take twice as long to set it as if it had all been rewritten consecutively. The proof sent to the printers showed at a glance just what was to be changed, and also that the changing need not take up half the time necessary to reset all the type.

While it is especially important that this principle of convenience should be not only recognized, but thoroughly carried out in practice whenever and wherever possible, various circumstances necessitate violation of it. Such deviation should, however, be indulged only when really necessary. Having a proof with only one column of reading, and with a good amount of margin, real need of a connecting line from text to marginal mark seldom occurs. With two or more columns or pages on the proof — which is a rare exception on any but revise proofs (i. e., proofs for a second or later reading) - occasion for such connecting lines is more frequent. The lesson must be learned by practice. It does not seem possible to add anything beneficial to what has been said; indeed, the need of even so much is doubtful, except by way of impressing the principle.

Another item of method, affecting convenience and economy in work, resolves itself into a mere matter of consecutiveness. Some proofreaders often place their marks as if they had forgotten that the order of counting is one, two, three, not three, one, two, or two, one. On many proofs, where two or more letters are to be changed in the same line, the marginal mark for the last correction appears outside of the others. Such marking frequently occasions the making of new errors, especially in the case of figures, though the experienced reader does not often allow doubtful connections to appear in marking figures, and even an inexperienced reader is likely to think of some way to show plainly where figures belong.

In marking a number of errors in one line the first marginal mark on the left should be far enough out to admit the other one or two to be made consecutively in line with it. In the right-hand margin the right effect is secured by making the first mark near the text. Of course occasions for three corrections to be marked in one margin for one line are comparatively infrequent, but they do occur. No proofreader should allow himself to forget that the one who corrects the type will naturally expect to find the marginal and textual marks

to correspond in order, and that the nearer the markings come to being straight along with the line to which they belong, the more convenient will they be for the one who is directed by them.

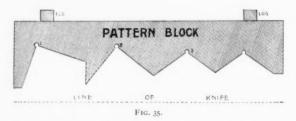
(To be continued.)

Written for THE INLAND PRINTER.

THE CUTTING OF SPECIAL SHAPES.

NO. V .- BY WILLIAM B. LAWRENCE.

NE of the worst of the many trials of the printer's life is the party who neglects ordering his printing until the proper time for its use has passed. The printer is then besieged by this party who must have his work immediately, as "It ought to have been in the mail a week ago," and an indirect intimation is ofttimes given which could lead one to imagine that the printer was the sole cause for it not being in the mail at



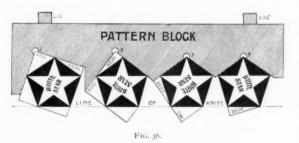
the proper time, although nothing was before known to the printer in regard to the work. Some printers advertise that "rush jobs" are their delight, but if the truth were known, I suspect, some rush jobs are anything but a delight. However, we know that all rush work is not the consequence of neglect, and when a customer comes and explains what he wants, stating that for certain reasons he has been delayed in placing the work in the printer's hands, and asking to have it hurried as much as possible, then it may be a delight to help such a customer. Work of this kind is sometimes occasioned by unforeseen circumstances, which gives to the wide-awake advertiser the opportunity of placing his printed matter before the public, when and where it will do the most good, and in such cases the printer is only too glad to take hold and further the efforts of the advertiser to the utmost of his ability.

There was opened at Columbus, Ohio, in July, 1899, a street fair, which presented the opportunity to a large number of prominent firms of placing their advertisements in the hands of thousands of out-oftown visitors. In connection with the opening of this fair, on the Fourth of July, there was the attraction of a civic and floral parade, all of which, in combination with the usual low rates for holidays, filled the city with trainloads of excursionists and afforded the opportunity to a gentleman (who is the manager of a large concern, with almost a national reputation for the liberal use of printer's ink) to utilize an idea which had occurred to him rather late in the day, so to speak, but the time being so short and the making of a die being, apparently, one of the necessities for the furtherance of the scheme, it was about given up as almost impossible to get the work out in time to be of use. The printer was consulted, however, and the result was the development of the pattern-block as described in these pages, with which the work was accomplished, instead of using a die, and was delivered in time to be used in the vast crowd on hand at the opening of the fair.

It will be seen by referring to Fig. 37 that the wording was so arranged that it made the card of apparent value, or to state it in another way, the wording of the card carried with it an implied value to be considered in connection with the price of admission to the fair, which was enough to have those who secured them keep them in the buttonhole or wear them in sight, and in a short time after the cards were distributed, fifty thousand being used, they were to be seen all over the city, not only in buttonholes, but on handle-bars of bicycles, hanging from harness on horses, vehicles, etc., thus giving the article the publicity which delights the heart of the professional advertiser.

It would be very difficult to estimate the exact value of an advertisement of this kind to a concern, or to show any direct benefit therefrom over and above any other form of advertising, but as the above mentioned manager stated that the company was more than satisfied with the result, we will let it go at that, feeling sure that he knows whereof he speaks, as he may be classed as a veteran advertiser.

The shape shown was printed on the face in solid green on the lower part and blue above, equally divided, leaving the star in white—this being a sort of trade-mark with the company. The back was printed in red and the strings used were all the colors of the rainbow, with possibly a few more added by way of variety. The stock after printing was padded, and when ready for the cutter two persons handled the pads while cutting, which was done in the same manner as described for the cube in the September



number of The Inland Printer. With the addition of one more pocket in the pattern-block than is used for the cube, it makes it more convenient and rapid for two persons to attend to the cutting when the pockets are all on one side of the block, one person attending to the pockets I and 2 and the other looking after pockets 3 and 4, also, if a power cutter is being used, attending to the trip. In cases where the cutting requires several cuts to complete the shape, it would be a good idea, instead of making the pockets all on

one side of the pattern-block, to put part of them on one side and part on the other; that is, if there are to be four or five cuts, place two or three of the pockets on one side of the block and the other pockets on the opposite side. In this way the stock can be handled more rapidly as well as more conveniently, and one person at the cutter can handle it to good advantage, while with a pattern-block which has four or five pockets on one side, two persons are required to work it to



F1G. 37.

advantage, and the saving of time is not always the first consideration, although it is an important one. It is also suggested that in the case of a shape with five cuttings, part of the pockets could be put on one pattern-block and part on another, and two cutters used on the job, although this would not be as economical as using one cutter with two persons attending to it.

By referring to Figs. 25, 26, 35 and 36 it will be seen that the "line of cutter-knife" is not the same as the line "edge of pattern-block," and the fact that they differ probably needs some explanation. It will be remembered that in the details given for the marking out of the shape of the object to be cut out, it was shown how to keep the line to be cut absolutely straight with the edge of the cardboard upon which the marking was being done, and that said edge of the cardboard represented the "line of cutter-knife"; but this edge does not represent the edge of the pattern-block, for the reason that if we started to cut the pockets from the "line of cutter-knife" we would not be able to get the stock into the pockets, and a glance at Fig. 25 and Fig. 36 will show that the pockets must be cut as far back from the "line of cutter-knife" as will allow for the reception of the widest part of the shape to be cut, and that no part of the pattern-block should be narrower than this at any point. There can be no specified distance given between these two lines, as the

shapes to be cut govern this absolutely. After marking out the shapes upon the cardboard and cutting them out for the pattern, place the cardboard upon the wooden block and adjust it so that the edge of the block will come in line with the pattern at its widest parts and allow for pockets sufficiently large to present enough surface to straighten the stock against and hold it firmly in line while cutting. A brief study of the shapes of the two pattern-blocks which have been illustrated will show what is necessary, and, as we said before, this is the principle upon which they are all made, being very simple in construction and applicable to any shape which can be cut out on a paper-cutter.

(To be continued.)

Written for THE INLAND PRINTER.

THE RIVERSIDE PRESS AND MR. BRUCE ROGERS.

BY W. IRVING WAY.

"IF I have the creative faculty at all I suppose it will show itself in time, but my work thus far has been mainly along old lines. I like to take old and approved

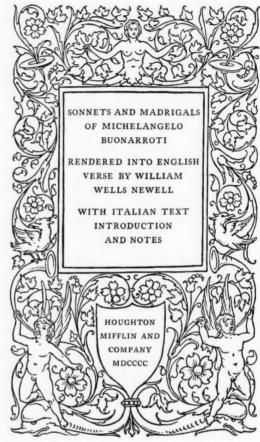
CRUBÁIYÁT OF OMAR KHAY-YÁM THE ASTRONOMER POET OF PERSIA
CRENDERED INTO ENGLISH VERSE BY EDWARD FITZGERALD
CEDITED BY WILLIAM AUGUSTUS BROWN MDCCCC

The device and rules of this title-page printed in red—the design very much reduced.

models and pick out and throw aside obvious imperfections—such as roughness and irregularity of type, lumps in the paper, uneven presswork, etc.—then build up by the introduction of modern wrinkles. While

copying the spirit of the old, I am able with our modern methods to give my work a nicer sense of proportion without laying myself open to the charge of slavish imitation."

These remarks were some time ago addressed to the writer by Mr. Bruce Rogers, whose work in connection



Title-page, reduced, printed entirely in black.

with the Riverside Press, Cambridge, has been such an attractive feature of the books issued during the past three years by Messrs. Houghton, Mifflin & Co. It is not a new, though in the present day it is an unusual, thing for a large printing and publishing house to have on its staff as a regular director an artist of Mr. Rogers' distinction and capabilities. The great Aldus Manutius was one of the first to do so, and though he directed the printing and publishing affairs of his establishment with a master hand, he always had the full sympathy and support of his assistants as they had his. He "set the pace" in his day, as we find that many continental printers pirated his inventions in the most flagrant manner, and often did not do him the graceful honor of acknowledgment - save by that conscious imitation which is flattery rather than honor. The story is not a new one, but it will bear retelling, how Aldus, being put to it for a convenient form for the Latin classics he proposed to issue, hit upon the happy

idea of his Aldine type (or Italic, as it is now called). The books must be cheap, he must use a small page, and yet he must get the matter all in. His great contemporary, Petrarch, wrote a beautiful, compact hand, so what could be more natural than that he should use it as a model? Some enterprising present-day typefounder might very profitably invent a new form of Italic based on the handwriting of Eugene Field. Francesco Raibolini, a distinguished goldsmith of the fifteenth century, who coöperated with Aldus, cut the punches in imitation of Petrarch's manuscript, and the first book printed from the new Aldine type was the Virgil of 1501. The original font was a lower-case only, the

books. Mr. Morris had sent a whole troop of imitators galloping back to the other Venetians — imitators who rarely showed his good taste in the selection of books, but often took the first up-to-date thing at hand. Not so Mr. Rogers and the Riverside Press. Mr. Newell's scholarly edition of Michelangelo's "Sonnets and Madrigals" is assuredly most appropriate in an Aldine dress — one of the best of the old models, and by Mr. Rogers' taste and discrimination, minus "obvious imperfections" in this instance. One would have had Mr. Rogers come another step nearer to the present by adding to his beautifully designed decorative initials Roman capitals slightly inclined to the Italic. His

A SELECTION FROM THE SONNETS OF MICHELANGELO BUONARROTI

ITALIAN TEXT

AI C

AL ciel discese, e col mortal suo, poi Che visto ebbe l' inferno giusto e'l pio, Ritornò vivo a contemplare Dio, Per dar di tutto il vero lume a

Lucente stella, che co' raggi suoi
Fe chiaro, a torto, el nido ove naqqu' io;
Nè sare' 'l premio tutto 'l mondo rio:
Tu sol, che la creasti, esser quel puoi.
Di Dante dico, che mal conosciute
Fur l' opre suo da quel popolo ingrato,
Che solo a' iusti manca di salute.
Fuss' io pur lui! c' a tal fortuna nato,
Per l' aspro esilio suo, con la virtute,
Dare' del mondo il più felice stato.

A SELECTION FROM THE SONNETS OF MICHELANGELO BUONARROTI

TRANSLATION



ROM heaven he came, and clothed in mortal clay, Traversed the vengeful and the chastening woes, Living, again toward height eternal rose,

For us to win the light of saving day;
Resplendent star, whose undeserved ray
Made glory in the nest where I had birth;
Whose recompense not all a stained earth,
But Thou his Maker, Thou alone couldst pay.
Dante I mean, and that unfair return
Endured from a community ingrate,
That only to the just awardeth scorn;
Would I were he! To equal fortune born,
For his pure virtue, for his exile stern,
I would resign earth's happiest estate.

Originals of these pages printed in black.

capitals being Roman. There were many tied letters, but the font was quite free from contractions and ligatures. The Italic of today differs in many points. The ascenders and descenders of the original were unusually long, the inclination was slight, and the Roman capitals at the beginning of the lines were upright and spaced off. Altogether, the imitation of handwriting was very close. The new font was generally adopted by continental printers and came to be known everywhere by the inventor's name, save in Germany, where it was called *cursive*, "to obliterate the memory of its original descent," so Horne claims, the Germans being jealous of the fame of the Venetian printers.

To return to Mr. Rogers. He thought the time was opportune for a periodical reversion to the Aldine

Romans are a trifle stiff, and slightly out of line where they begin words in the middle of the line. But, as Mr. Rogers said, "'Michelangelo' is quite frankly Aldine—going a little too far, perhaps, in imitating the shape of the Aldine anchor in our device" (which may be seen on the title-page reproduced from the Omar), "but I think you will observe that there has been no twisting of my materials to meet any prescribed form, and that the whole thing is fairly harmonious." This device must give pleasure to Mr. W. L. Andrews, of New York, who condemns in such unmeasured terms the Syston Park adaptation. The Aldine symbol of the Dolphin and the Anchor was originally intended by Aldus to signify that his books belonged to Christianity—that is, the anchor is the symbol of faith, the dolphin being

supposed to represent Venice—the first use of the mark being, according to Renouard, in 1501, in the second volume of "Poetœ Christiani Veteres."

Mr. Rogers considers the two opening pages of the "Sonnets" the most satisfactory in the entire book, and the whole "book was designed with the intention



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of having it illuminated in its final form." Mr. Rogers' own copy indeed he has so illuminated, and specially bound in parchment (stained antique) over heavy beveled boards. I have seen no more beautiful specimen of modern work. The title-page in the illuminated copy is a most tasteful and delicate bit in gold and colors.

"But my real ideal in bookmaking," Mr. Rogers went on to say, "is a little aside from the Michelangelo," as I prefer simpler books — those even devoid of all decoration except such as is given by beautiful typography. I need hardly say that the type of the 'Rubaiyat' is not my ideal by any means, but at present it is the best in hand. I am having a new font cut that will, I hope, come nearer to my ideal of a beautiful letter. But the type used in the Omar, which is an English font cut about 1760, is a good face of what might be called 'transition' type-between old style and modern, and having some of the characteristics of both. I think it is very handsome - the slight variations in uniformity of many of the letters, while hardly apparent to the inexpert observer, giving the font an individuality and flexibility distinctly pleasing in contrast with many of our rigid modern faces. These two books - our first decided departures perhaps from modern orthodoxy are thoroughly well made, not entirely satisfactory, may be, yet such books as Mr. Cobden-Sanderson should be willing to bind; and we propose to follow

these with others, of which specimen pages and titles are being set by way of experiment. The two already issued have, I am glad to say, been caught up at once, and are quite out of print," which should be encouraging, to say the least. No pains or expense will be spared by Mr. Rogers to reach the summit of his and the publishers' ambition. I have had the pleasure to inspect some of the experimental pages and am constrained to believe that the most exacting critics will admit that books built along such lines maintain the best traditions of the past, from Aldus to Pickering and the Whittinghams. A comparison of the pages reproduced to accompany this article with the reproductions which accompanied the notes on Mr. Daniel's private press, while reflecting no discredit on work done entirely by hand, are all-convincing as to the merit of what can be accomplished by a superior workman employing the best of modern mechanical ingenuities. Mr. De Vinne tells us somewhere that typefounders claim there are not more than twelve men in America capable of designing a thoroughly acceptable font of type. Mr. Rogers' new face will, without question, show him to

There begynyth the Parlement of Foulys.

The Proem.

He lyf so short, the craft so longe to lerne,

Thassay so sharp, so hard the conquerynge,

The dredful foye, allwey that slit so yerne;

Al this mene I be love, that myn felynge
Astonyeth with his wondyrful werkynge

So sore y-wis, that whan I on hym thynke Pat wot I wel wher that I ficte or synke. Or al be that I knowe nat Love in dede, Dewot how that he quitith folk here hyre, Dit happith me ful ofte in bokis reede Of hise myraklis and his crewel yre, That rede I wel he wele be lord and syre ; I dare nat seyn, his strokes ben so sore, But God save swich a lord! I sey na moore. Fusage, what for lust and what for love, On bokis rede I ofte, as I you tolde. But wherfore that I speke al this? Pat youre Agon, it happede me for to besholde Upon a bok was wrete with letteris olde, And ther upon, a certeyn thing to lerne. The longe day ful faste I redde and yerne.

The original of this specimen page printed in three colors.

be one of the foremost of this small number of designers. But it is not alone as a designer of letters that Mr. Rogers' work has attracted attention, as any one will admit who has seen such beautiful examples of titlepage composition as are found in the recent Riverside Press editions of "The Conjure Woman," Mr. Warner's "Backlog Studies," Mr. Stedman's "Poems,"

Hawthorne's "House of the Seven Gables," and "The Queen's Garden," by M. E. M. Davis. His success in suiting form to matter, in the nice adjustment of text to page, in the judicious selection of paper for the type used, and in the various minor details which appeal to the experienced observer will cause his name to be remembered long after the present subway stations on Boston Common have crumbled into dust.

Written for THE INLAND PRINTER.

HOW TO JUDGE PAPER.

NO. II.- BY T. H. STARK.

AFTER the paper stock passes through the beaters, it goes to the "stuff chest," where it is diluted with water until it is about the consistency of cream. This stuff chest is nothing but a monster tub, containing an "agitator" or paddle to keep the contents thoroughly mixed and of an even consistency.

No serious damage to the quality of the paper can occur in the stuff chest unless the agitator should get out of fix. In this case, the pulp not being uniformly mixed, might occasion thick and thin sheets of paper in different parts of the run.

From the stuff chest the pulp is pumped through a screen to the Fourdrinier wire. This is a closely woven, endless wire sieve, which rides on a series of brass rolls. As the sieve moves onward it also shakes sideways. The idea of this motion is to throw the minute fibers of pulp crosswise, or else they would all lie in the direction the pulp is flowing.

This is one of the chief advantages of the so-called Fourdrinier machine. The old-fashioned cylinder machines work practically on the same principle, but not having a lateral motion, the sheet of paper splits easily with the grain.

When the pulp comes up from the stuff chest and falls on the moving sieve, the water of course goes through the sieve and leaves a thin coating of the pulp on top. This is the sheet of paper. As it rides along, the pulp is prevented from flowing off at the sides by two heavy bands of rubber, which travel with the wire. These are the "deckle" straps. Hence the expression "deckle-edge paper." Deckle edges are now fashionable, in fact so much so that deckle edges are imitated in various ways. But one glance at a genuine deckle edge, after understanding how it is made, will enable anybody to detect a spurious one.

There is little chance for any defect in quality to the paper while riding on the wire. The wire will naturally impress its own woven appearance on the side of the sheet that rests upon it. To make the other side of the paper match, a small cylinder made of woven wire is placed on the top side. This turns with the paper as it rides along. This cylinder is the "dandy roll." Should it be desired to watermark the paper, the desired design is sawed out of brass and stitched with wire upon this cylinder. This resting upon the soft pulp, leaves an impression of the design, which is the watermark.

By the time the pulp reaches the dandy roll a very

considerable portion of the water in the pulp has soaked through the sieve, and the sheet of paper is practically formed. The sieve then passes over the "couch" roll and goes back whence it came. The tender sheet of paper is lifted to a blanket upon which it rides onward through rolls covered with woolen cloth, where more water is squeezed out, and thence around large cylinders filled with steam until the paper is thoroughly dried.

These "couch" rolls and pressing rolls are covered with a jacket of fine wool like the blankets upon which



Photo by Geo. A. Pullicaux, Ci

ARMY ARCH.
G. A. R. Encampment, Chicago, August, 1900.

the wet pulp rides. Should this woolen cloth become much worn, it leaves its impression on the paper, making a coarse, grainy watermark that often affects its selling quality, although its intrinsic value is unchanged. This defect is commonly called the felt wark.

The driers can also affect the quality of the paper very considerably. If they are too hot the paper will be tender and soft and loses its snappiness. If they are too cool, the paper will not be dried and the finish will be affected.

After passing the drying cylinders, the sheet goes to the machine calenders.

These are chilled rolls resting one upon the other. At the top is a steam pipe so arranged as to turn a jet of steam for moistening the sheet. If a high finish is desired, the steam is turned on and the sheet of paper

passes around the rolls, alternately pressed by each. It is practically the same process used in ironing a shirt, which is always moistened before it receives the smoothing-iron.

If a dull-finished paper is desired, the sheet is passed through part of the rolls, or it can be passed through without any contact with the rolls whatever. In this case the surface will be rough.

Any of these papers could be called S. and C. (sized and calendered) or machine-finished papers, but they would vary considerably in surface.

About here there is a change in the manufacture of tub-sized writing papers, the only difference being that the web of paper passes through a vat of sizing, at this point, which coats the surface of the sheet. It is consequently *double* sized, that is, sized through and through in the beating engines and surface-sized after the sheet is formed. I remember once hearing a paper



Photo by J. H. Ferguson, New York.

A LONG ISLAND HOMESTEAD.

salesman tell a printer who had asked him the difference between engine-sized papers and tub-sized papers, the following: "Well," said he, "the only difference is this: one is sized in the tub and the other is sized in the engine."

This brings to mind the old joke of the new salesman who had an inquiry for "tub-sized papers." He had never heard the expression before.

"Yes," said he, "we've got 'em. But what is the size of the tub?"

Tub-sized papers are cut off wet with the size-coating upon them, and hung up on poles to dry, usually in the loft of the mill. Hence the expression "loft-dried" or "pole-dried" paper.

But suppose we are making supercalendered bookpapers. After the paper has gone through the driers and machine calenders or smoothing rollers, it is reeled or wound in large rolls and carried to the supercalendering-room. The supercalendering machine is a "stack" of rolls quite like the machine calenders except that the alternate rolls are made of softer material (compressed paper). The calenders are so arranged with screw-power that an enormous pressure can be placed upon the sheet of paper as it passes through. It is said that this pressure amounts to 50,000 pounds per square inch. There is also a steam dampening arrangement to moisten the sheet.

The supercalendering is consequently an extra ironing with enormous pressure. This is frequently done over and over again until the sheet of paper glistens like a tin kettle and is as hard as a rock. Woe to the delicate engraving or hair-line type that meets such stuff on a press. Yet many printers believe that the shinier the paper the better it will work half-tone cuts. It is a serious mistake.

To my mind, the best paper for fine bookwork next to coated paper is a machine-finished, made of good stock, beaten extra long, and with a medium finish. Such a paper will cost as much or more than a super, on account of the time in making, but it will work better, last longer and always be a pleasure to the reader. It is stronger, thicker for weight, and has better printing qualities. Very often a machine-finished paper with a high surface looks so much like a super paper that it is almost impossible to distinguish the difference. Inasmuch as there is ordinarily almost half a cent per pound difference in the cost of manufacture, an error in misjudging these two grades will frequently throw a job. I have seen this occur very often in catalogue work.

The way to be certain is this: Do not examine the surface of the paper lying flat before you, but roll the sheet and sight along the surface just the same as if you were sighting a gun. A machine-calendered paper, even with an extremely high surface, will be detected at once. The reason is obvious. The machine calender rolls are all of the same material and of equal hardness. They will occasionally skip in minute places where the supercalendering rolls can not, from the fact that the alternate super rolls, being of softer material, yield and a skip can not occur. These skips can be detected when you "sight" along the surface.

Defects in supercalendering are occasioned in two ways. Either by making the sheet too wet, which causes the paper to appear crushed; the color will also be bluish or steel white in spots and the paper will seem hard and greasy. The supers frequently become marked and scratched if not given proper attention. These marks and scratches will appear in the paper. They are easily distinguished. They are just as inexcusable as felt marks and show careless papermaking.

After the supers come the cutters. The reels of paper are placed in racks and cut off sheet by sheet, two, three or four reels at a time. The only very damaging thing that can occur in the cutter-room is to cut paper from reels varying in thickness. This frequently occurs and is extremely annoying to the printer. Sup-

pose the man in charge should be cutting three reels at a time and should accidentally mix in one roll of thinner paper; the result would be that every third sheet in the finished ream would be thin. Should only two reels have been cut at a time, the ream would run alternately thick and thin sheets.

(To be continued.)

MANUFACTURE OF MONEY AT THE GOVERN-MENT PRINTING-OFFICE,

IN last month's INLAND PRINTER appeared an introductory article on the system obtaining in the Government Printing-office at Washington, D. C., in the manufacture of stamps and paper currency. The following is in continuation of that article taken from the Globe-Democrat, of St. Louis:

The chief of the engraving department makes up the design for each new note or bond, and he has for use in such tasks an immense assortment of fancy borders and ornaments which may be used for the adornment of any form of security. After the desired portraits have been put in place, the model of the new piece of currency goes to the engravers—a staff of the most proficient men in the profession, and who receive salaries ranging from \$2,000 to \$6,000.

The work of designing the new plate is apportioned among a number of engravers. Each is an expert in some one line of work. It may be portraiture, or lettering, or scroll work, but whatever it is the chief will see to it that each workman has assigned to him that portion of the creative work in which he is a specialist. No single engraver, however, is ever permitted to do the entire work upon a plate, and, indeed, it is doubtful if there is a single one in the entire force who would be competent to do so if desired.

After the design has been eaten out by acid, the dies are hurried away to the hardening room, where they are baked at white heat for a long time in a specially designed furnace. Finally they emerge from a bath of oil very nearly as hard as diamonds. The various portions of the design are brought together upon a plate by means of a transfer-press, which exerts a pressure of many tons, and then after another baptism of fire in a potash furnace, the plate is ready for printing, and upward of 100,000 impressions may be taken ere it wears out.

Next to the distinctive texture of the paper, the Government finds its greatest safeguards against counterfeiters in the wonderful web-like design which forms the background of almost all notes. These are produced by the geometrical lathe, a machine which one might almost believe possessed reasoning power. There are only about a score and a half of these machines in existence, and the United States has two of the most complicated. There are only three or four men who can successfully operate them, and in the case of the official in charge the knowledge has been handed down from father to son for several generations.

Interesting as is the engraving department, it is surpassed in attractiveness by the printing branch of the work, with its constant hurry and bustle, and its famous beehive, where hundreds of men and women and printing-presses are crowded into an incredibly small space. In order to prevent crumpling and scorching when the sheets pass under the hot plates, all the paper is thoroughly wetted by being placed between wet cloths and subjected for hours to a heavy pressure. Of course, thousands of cloths are required for this operation, and care must be exercised that they are kept perfectly clean.

It is in this national printing-shop that one may see impressions made from plates in practically the same manner followed by the Italian inventors centuries ago. The printer applies the ink with a hand roller and wipes away the surplus with a cloth, after which a few turns of a wheel makes the impression. The printers are all paid by the piece, and some of them turn out more than 1,000 impressions per day. Each

press has two operatives, and a remarkable contrast they present, the pressman begrimed with ink of every imaginable hue until he looks almost like a figure in a circus poster, and his girl assistant scrupulously neat and clean in attire.

The next stage in the journey of the new securities is to the drying-room, where a temperature of over 100 degrees is always maintained. Here, too, the sheets, still damp from the ink, are counted once more, but this is a proceeding scarce worthy of mention, since during its trip through the Bureau each sheet of paper is counted fifty-two times.

A visit to the examining division will impress one with the conviction that each step in this process of money-making is more wonderful than its predecessor. Here sit deft-fingered women, turning the money actually faster than the untrained eye can follow them; and yet the smallest defect—a white spot of the size of a pinhead—in the mass of whirling paper will be detected in an instant, and the entire sheet of four impressions thrown out. Then comes the work of a very small press, which, despite its diminutive size, exerts a pressure of almost three tons, and serves to transform the notes into that crisp condition which makes possible the most fascinating of all music—the crinkling of bank-bills.

The series numbers are placed upon the bills by means of a machine which sets its own type, and automatically numbers consecutively from 1 to 1,000,000,000. This series number is inserted as an additional safeguard against counterfeiting. From the numbering department the new-made money comes into the hands of the packers, who make it up into packages of 1,000 sheets each, and dispatch it to the Treasury department to be signed and sealed. Between \$1,000,000 and \$2,000,000 are printed daily, and there is constantly on hand in the vaults of the Bureau a surplus of from \$400,000,000 to \$600,000,000. This great vault is fireproof and perfectly air-tight, so that the supply of oxygen could be quickly exhausted in case of fire from within.

The division devoted to the printing of postage stamps is operated in very much the same way as the money division. The stamps, however, are printed on fine presses, and four hundred are printed on a sheet with one impression. The gumming is done by an electric machine. In the neighborhood of 10,000,000 stamps are printed daily, and in case of emergency the number could be increased to 30,000,000. The war tax, with its necessity for countless millions of revenue stamps, has, of course, increased the labors of the postage-stamp division very materially, and still further exactions have been made in getting out the new postage-stamp books.

In all the workings of the Bureau there is nowhere evidence of such caution as in the care of the steel rolls and dies from which the printing is done. There are upward of 70,000 of these all told, and every afternoon they must be brought to the two vaults, fitted with the finest mechanical locks 'nown, and safely stored away for the night. The vaults are opened every morning at 7:30 o'clock by three men, each of whom has a lock to operate. If one of the three be absent it is impossible to loosen the bolts. The plates and rolls are accounted for twice a day by an elaborate system of checking, and during the past quarter of a century not a single piece of steel in the custody of the institution has been lost.

OUR NUMBER ON MONROE STREET.

Queer coincidences very often occur in a printing-office. A reader of The Inland Printer in Wisconsin, noticing that the magazine had 212 pages, has this to say concerning the October number: "You folks must have tried to folio up your street number. You certainly have the right to bull the flower market and throw bouquets at yourselves. Probably friend Dougan will be inclined to think that 'large editions * * * of such a handsome publication * * * 'are impossible. But then, he don't seem to get out of Hertzberg-Rowell-Ripans Alley."



"BEHIND THE CLOUDS THE SUN IS SHINING."



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

A WORD ABOUT QUOTATION MARKS.

To the Editor: PHILADELPHIA, September 28, 1900.

Every job printer has been now and then provoked by the absence of quotation marks in job fonts. The apostrophe on one side and the inverted comma on the other are generally expected by the typefounders to be used for this purpose. Even in body fonts the right and left quotation marks are, as a rule, conspicuous by their absence.

While the double apostrophe answers the purpose well at the ending of a word, the inverted comma often does not line with it and the effect when so used is not at all symmetrical.

Mr. De Vinne, in his Century Roman, used a Spanish quotation mark which had the appearance of a very small double parenthesis, but being fitted above the middle of the face a right and left were needed to look symmetrical. However, this style does not seem to have found favor with the reading public, and it does not appear any more on the pages of the Century Magazine.

The German printer uses a comma in its proper position, that is, lining at the bottom, in front of the word or sentence quoted and a double apostrophe at the end. This also looks too outlandish and is not likely to make friends here.

The Keystone Typefoundry lately showed a new face, "Venetia," with a combination quotation mark and comma. The comma is on the same body with the quotation mark and directly below it, thus bringing both to the proper distance from the quoted word. To make a period when needed it is but necessary to cut off the tail of the comma. However, here also the right side mark only is provided.

Since the typefounders make the lower-case f non-kerning, the double letters ff, fi, fl, etc., have become unnecessary and are left out, as are also cap and lower-case Æ, Œ, yet often other combinations are made for special effect.

But it is not very likely that the needed quotation characters will be provided, simply because it is such an unimportant matter—to the typefounder—yet like the Texan's pistol, when needed at all they are needed badly.

Why not cut the Gordian knot and use the double apostrophe on both sides of the quoted word, thus "Printer"? The writer suggests this merely as a substitute for something not nearly as simple and convenient. It looks odd at first, like any other innovation, but its utility is evident, and one would soon come to like it for that reason.

CRAFTSMAN.

TYPOMETRY.

To the Editor: Wellington, N. Z., September 7, 1900.

Nearly ten years ago, in Typo, I offered a suggestion in connection with systematic type composition—a suggestion the chief fault of which appears to have been that it was made too soon. As one of the earliest advocates of systematic bodies, uniform lining, and point-set, I have been gratified of late years by the rapid spread and wide acceptance of these reforms. But there remain certain fields where system is as yet unknown. Systematic nick, which I advocated and illustrated in detail so long ago as 1877, and a universal and ready system of measurement, have not yet been adopted; and the

progress in other directions only emphasizes the necessity for uniform and rational system in these neglected points.

In the June Inland Printer an Iowa correspondent shows some specimens of the labels in use in his office, which he says, no doubt truly, have paid for themselves many times over. They differ only from labels in common use by setting out in each case the nearest number of letters contained in 13 cms. He asks why founders do not send out such a label with every font. The founders ought to send out a scale-label; but not on the model suggested, which is imperfect and unsystematic, being contrived only for a particular measure. It is unscientific, because the number of letters is calculated from a word taken at random, which, though near enough for small bodies, becomes less and less trustworthy as the type increases in size. Convenient as the plan no doubt is, it has no systematic basis, and therefore is not one which could ever come into general use.

The article which I published early in 1891 was commented upon by such authorities as the late Mr. A. Tuer and Mr. J. Southward, and with entire approval. It was also (theoretically) approved by the English founders, their only objection being that the ordinary job compositor would not take the trouble to make the exceedingly simple calculations required. Many conditions have altered since then, and the job compositor of today is educated up to a higher technical standard. Accustomed to systematic material he is quite prepared for a systematic scheme of measurement, in fact, he recognizes it as a need. Unlike the scheme suggested by your correspondent — good enough so far as it goes — my plan fits in with the point system, applies equally to any font and any measure, and is as useful to the founder and designer as to the printer himself.

The plan is simply to attach to every font - in the specimen book, in the package labels, and on the case labels number giving the measurement of its alphabet in typographic points. Take the 26 letters, A to Z or a to z, and a single number will give the measurement. I illustrated the article by specimen labels from my own office, and lines set from calculations which were exactly verified by experiment. Thus the label "24-point Charlemagne, S. B. & Co., 378-221," indicated that the alphabet of caps measured 378 points and of minims, 221 points. The average for caps would be 151/8 points and for minims 81/2 points. If decimals are preferred, reckon 25 to alphabet (giving a small + error of 1-25) and we have 15.1 and 8.8. Following this up, display lines were shown in which these proportions to the measure came out precisely correct. the necessary spaces being reckoned as letters. These calculations are necessary only when one is designing or laying out a job to be set by other hands. They need not trouble the compositor at all. If every case-label sets out the pointvalue of the alphabet, he need never make more than one unsuccessful experiment with a display line. Let us suppose that he has set a line containing two words - the letters just fill the line and he has no room even for a hair space. He puts back the line, and notes the equation number, say 264. The next suitable face is 266 - he knows at once that it is infinitesimally larger than the last. Another will suit, but the number is 232 - the words would stand too far apart. Here is a suitable face; the equation figure is 251, and he sets and justifies his line without hesitation.

Only practice would show the immense advantage of the scheme. A few weeks' work in an office so equipped would give the compositor a better grasp of the geometrical proportions of types than years of experiment without it. To the overseer at his desk or the advertisement-designer in his office, it would be invaluable, as lines could be laid out with absolute certainty and precision, while it would, more than anything else, show the typefounder where his deficiencies lay. He would find, to his dismay, how many of his alphabets worked out to practically the same "set," and how many and wide were the gaps that lay between. It would finally settle,

on an absolutely equitable basis, the long-vexed question between employer and workman as to the basis of measurement on piece-work, which would be by this means, however fat or lean the body might be, adjusted to a hair-space, and leave no room for dispute.

Over 72-point body, the pica em would be a sufficiently small unit, and for large poster-type the inch. These measurements are multiples of each other, and the principle and advantage would in all cases be the same.

Printers have not the same facilities for measurement as founders, but any who take the trouble to adopt the scheme will find themselves well repaid. I have seen methods much more laborious, and painfully crude, adopted to gain some idea of the proportions of the types in the office. For a scheme to be of any value, it must conform to the fundamental standard. But it is to the founders I would make special appeal. Let them register the point-value of every new alphabet they cast, and print the figures in every specimen and advertisement, and on the label of every package, and they will find the reform warmly appreciated by the trade.

R. COUPLAND HARDING.



Photo by I. H. Ferguson, New York HAVING ON LONG ISLAND.

A PRINTING-PRESS WITH A HISTORY.

The Oklahoma Hornet, published at Waukomis, boasts of a printing-press with a history, as follows: "The Wichita Eagle, of Sunday, has a column devoted to 'some old printing-presses in the territory.' The press used for printing the Hornet probably has a history that would throw many of those spoken of by the Eagle completely in the shade. It was brought to Brownville, Nebraska, some time before the war, and was used by Governor Furnas there in an early day, found its way to Auburn, the county seat of Nehama County, Nebraska, and drifted into Oklahoma at the opening of the Strip, and was in use in Waukomis in the publication of the Cherokee Republican several years ago. We got the press from Mr. E. A. Bourne, who can vouch for its early history. It has gone through several fires, was once fished out of the Missouri river, where it had been cast for utterances not in accordance with the ideas of some Missouri bushwhackers, and if this old press could talk it would tell some fairy tales of early frontier life. There is also a type case in our office on the back of which is the shipping direction, and marked to 'F. W. Furnas, Brownville, Nebraska Territory.' The press is on the style of the old Washington, does good work and is heavy enough to use for an anchor in a cyclone, and as we pull the old lever we take consolation that the man who once pulled the same lever was at one time governor of the great State of Nebraska, and it doesn't pull so hard." - The Wichita, Kansas, Eagle.



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regard-BIGELOW'S HANDBOOK OF PUNCTUATION gives tull information regarding punctuation and other typographical matters. Cloth, 50 cents.

Compounding of English Words.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

English Compound Words and Phrases.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

Pens and Types.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

Proofereading.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, \$1.

Punctuation.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

A LINE Too MUCH .- A. C. E., San Jose, California, writes: "Is this heading of a circular correct?

> THE BANK OF SAN JOSE. SAN JOSE, CALIFORNIA.

Should 'San Jose, California,' be under 'The Bank of San Jose,' and again appear in the date-line?" Answer.—We see no point in repeating the name of the place so often, and should think it far better to omit the second line. If, however, the

customer wishes to have it, after his attention has been called

to the lack of logical or æsthetic reason for its use - why, of course he must have it.

A BOOK NOT KNOWN.-J. C. W., Brooklyn, New York, writes: "Please tell me where I can get a good grammar (English) book, one that will give me a thorough knowledge of the language from a printer's standpoint. I would like to get a book that would teach me practical construction of the language, as well as elegance." Answer.-Every book on grammar pretends to be almost all that is here asked for, and grammar books are almost innumerable. Thorough knowledge of the language "from a printer's standpoint" is merely thorough knowledge for any person. There is no "printer's standpoint," and there is probably no one book that gives all that is wanted. Whitney's "Essentials of English Grammar" is a good book for self-instruction in grammar, and A. S. Hill's "Principles of Rhetoric" is good for lessons in elegance of expression. Any bookseller should be able to get them, if not in stock. Of course many other books are at least as good as these. Goold Brown's "Grammar of English Grammars" is a very large work, probably as favorably known and as highly esteemed

BOOK AIDS IN PROOFREADING .- F. X. L., St. Louis, Missouri, also asks about books, as follows: "I desire a little information as to what book or books would be best for a printer to study that wishes to advance himself in the way of proofreading. What grammar, or what book, would be most suitable giving instructions as to punctuation and general style of capitalizing in printing? That is, in job-work as well as straight matter." Answer.-Although the desire is evidently for information as to special books, it may not be amiss to say that as wide a variety of general reading as possible, and as much general study as possible, is a good means of equipment for proofreading. As to punctuation, etc., the editor's own book, entitled "Punctuation: With Chapters on Hyphenization, Capitalization, and Spelling," was made to meet just such request as this, because its writer knew of none as good as might be made. It is sold by The Inland Printer Company, for \$1. Other books are named at the head of this

department, all of which are considered good of their kind, but of course the one who answers the question thinks his own the best yet made. Peculiarities of job-work—so far as there are any, they are arbitrary—must be learned by experience, not from books.

COMMAS.—A. B., Spokane, Washington, writes: "In reading proof on a certain speech, as reported by telegraph, this sentence passed under my purview: 'It is not a quarter of a century since the greater part of this, your marvelous State, was roamed over by Indians, but little wilder than many of the



CHINESE OFFICIAL IN FULL DRESS.

tribes that we now have to deal with in the Philippines.' I marked out the commas after 'this' and 'State,' to which action the compositor made vigorous objection. Was I not right in my marking?" Answer.—It must be admitted here that the compositor was right, although it can hardly be said that the reader was wrong. The commas are not absolutely needed, but probably nine out of every ten persons would insert them. Sense is not affected by either insertion or omission, and the case is one in which the person having authority to decide can make his choice either way with perfect safety. Some writers, however, are particular in punctuation, and the copy of such a writer should be followed. Ordinarily, the proofreader might better leave the sentence unchanged, no matter which way it comes to him.

Market Quotations — Roman Numerals.— H. L. C., San Francisco, California, writes: "I. The following is a summary of quotations in the New York coffee market: 'Coffee — Spot Rio firm; No. 7 invoice, 81/8c. Mild quiet. Cordova, 91/4@14c. Futures closed steady at 10@15 points net lower. Total sales, 1,825 bags, including September 7.30c; October, 7.35c; November, 7.45c; December, 7.50@7.55c; March, 5.65@7.70c; May, 7.75@7.80c.' Some newspapers print the figures for futures thus: 'September, \$7.30; October, \$7.35.' etc. Others print only the figures, omitting '\$' before and 'c' after, though, of course, using the decimal point. Which is

correct? Do these figures represent the prices at which brokers agree to purchase and deliver coffee at a certain time in the future? If so, why is the future price uniformly lower than the spot price? Do you know of any book which answers such questions as the above, and describes the workings of the great exchanges, stock boards, and banks? 2. Upon what principle is the rule based which requires that a sum expressed in Roman numerals should be followed by a period? Is there any exception to this rule, as in the sentence, 'Erected in the year MDCCCLX by the Park Commissioners'? What can be said truthfully of the possessive used with Roman numerals, thus: 'He died in Henry XI.'s reign'?" Answer .- 1. All the styles mentioned are correct. The prices as given in the quotation are for a pound, and with a dollar-mark they would be for a hundred pounds. Figures only could be read either "Futures" are sales made for delivery at the time named, and the prices are influenced by various considerations, some of them being the value of the use of the money before delivery and the probable state of the crop and of the market when goods are to be delivered. No book is known to us that meets all requirements of the question, but a recent one that tells at least as much as any is "The A B C of Wall Street," written and published by S. A. Nelson, 16 Park Place, New York. 2. The principle on which the period is used is that the Roman numerals generally are ordinals - i. e., they are abbreviations for the words "first," "second," etc. When they stand for mere numbers - cardinal numbers - the period should not be used. Under this latter ruling, the number of a year stands without a period, for, while it is strictly serial, it is always pronounced as a mere number. The possessive form in the question is right - no other could be correctly substituted. Better expression, however, would eliminate the possessive, as in saying, "He died in the reign of Henry XI."

PRINTED SLIP, TOO.

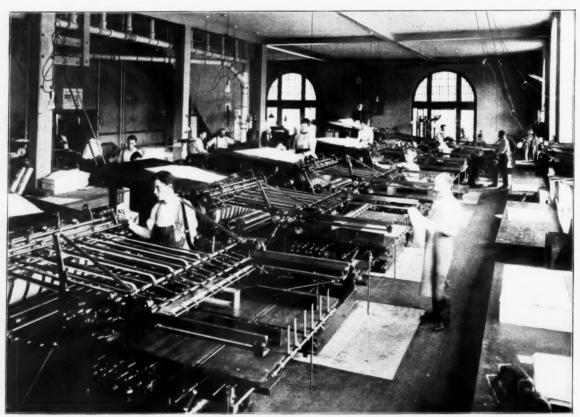
If I could sing like Homer did Of Helen brave of Troy, Or play the lute like that old beaut, Gay Orpheus, old boy; I'd pitch a tune and whoop 'er up And work with zeal intense To place the thing where it would bring Not less than thirty cents. I'd mail it to some magazine That boasts its readers keen, And e'er doth prate of its great weight And pages always clean. And then I'd sit me down to wait, Well satisfied in mind 'Twere safe to bet that I would get " Respectfully declined. -W. M. M., in Omaha World-Herald.

WHO SHOULD BE CALLED "ESQUIRE."

A great deal of confusion evidently exists in the American mind in regard to the proper use of the more or less honorary appellation "Esq." Some restrict its use to members of the legal profession, but the larger number of people apply the term indiscriminately to masculine names as fancy or impulse may chance to dictate. No rule appears to exist in regard to the matter, although in the interests of propriety and precision of language there ought to be some rule. Perhaps a recent order issued to the clerks of the English postoffice department may be helpful in this direction. order is to the effect that "Esq." shall be used in the future in addressing all male correspondents unless they "are evidently laboring men, personal servants, or tradesmen." In case of doubt the "Esq." must be used. Depositors in savings banks are not entitled to the "Esq." It is not easy to see just why some of these exceptions have been made, but what would be the good of a rule if there were no exceptions? -Leslie's Weekly.



COMPOSING-ROOM.



PRESSROOM.

THE CENSUS PRINTING-OFFICE, WASHINGTON, D. C.

PRINTING DIVISION FOR THE TWELFTH CENSUS OF THE UNITED STATES.

O the many readers of THE INLAND PRINTER it may be a matter of interest if a brief history of the origin of the Census Printing Division, at Washington, D. C., is given, the authority for its creation explained, and the important part of the work performed by it in facilitating the operations of the several divisions in the Census Bureau. Under the Act of March 3, 1890, providing for the twelfth and



GEORGE E. BOOS.

Superintendent of Printing, Census Printing-office, Washington, D. C.

subsequent censuses, the director of the census was authorized by Congress to procure a printing and binding outfit, so as to enable him to print such blanks, circulars, envelopes, bulletins, reports, etc., as might be necessary without delay. An amendatory act was passed May 10, 1900, granting to the director additional power and authority in this connection.

To appoint a chief of printing, who was at once practical and possessed of the requisite executive ability, was a matter of careful consideration. Many applications for this place were on file, and great care was exercised in the selection, which was finally settled upon Mr. George E. Boos, of Montana, who had been an extensive publisher, and was a man of wide experience. He immediately familiarized himself with the class of work that was to be done, which was to guide him in the purchase of the required machinery, etc., in estimating the quality and quantity of material to be used, the size and personnel of the force required for its prompt and satisfactory execution, the kinds and quantity of paper stock necessary, and details generally.

Capt. Charles W. Parker, of Berea, Ohio, was appointed chief clerk to the superintendent of printing, and he has proven himself to be an efficient and painstaking employe of the census office. Captain Parker is a veteran of the Spanish-American War; an ex-member of the Ohio Legislature; a former newspaper publisher in Ohio; a printer of the old school, and a genial, whole-souled gentleman.

To determine who should be selected as foreman of the composing and press rooms, respectively, was a matter upon which a great deal of thought was bestowed, as the superin-

tendent of printing was desirous that these appointments should be made strictly upon merit. Only persons who were thoroughly competent were to be considered.

The composing-room foremanship was conferred upon Mr. William M. Bass, of Lafayette, Indiana, who was at that time a proofreader in the Government Printing-office, and had been for a number of years employed in the jobroom and other divisions in that immense establishment upon census reports and miscellaneous printing. He was strongly recommended as possessing a thoroughly practical knowledge of printing in all of its branches, of good character, and of having the requisite executive ability.

Mr. William A. Spurrier, of Pennsylvania, was assigned to the foremanship of the pressroom, and in this appointment it has developed that no mistake was made. The duties devolving upon him are not alone confined to presses and pressroom machinery, but he also has charge of minor details which occupy space in the pressroom. Mr. Spurrier possesses a general training in the use of machinery, was at one time an employe of the Government Printing-office, and also in publishing houses in other cities, is thoroughly practical in his ideas, competent, painstaking and popular.

The type, presses, ruling machines, stereotyper's and book-binder's plants, and such other machinery as is essential in a well-equipped printing establishment, were selected with the utmost care. None but the latest improved practical machinery and devices known to the business were selected, and only concerns with a first-class reputation were patronized. The type is of modern faces and strictly upon the point system—leads, slugs, brass rule and metal furniture on the same basis. The wrought-iron stands, cabinets, imposing-stones, etc., are of the newest improved kinds. Taken as a whole, the composing-room is a model in completeness and arrangement, and will bear inspection from a technical standpoint.

To describe the pressroom as it deserves would require considerable space. A brief description, however, will suffice to inform such as are interested in the art of printing that neither pains nor expense have been spared in its equipment. Special consideration was given in the selection of machinery for the issuing of the bulletins of the twelfth census, for getting out high-class work and in the shortest time possible, the presses being of the best grade in the market and recognized for their great speed and accurate register. For the folding of



WILLIAM M. BASS.
Foreman Composing-room, Census Printing-office, Washington, D. C.

this work machinery was specially constructed to meet every requirement, having automatic attachments, etc.

A complete stereotyping plant forms an important feature in facilitating the work of this census, thereby diminishing to a great degree the largely augmented presswork, as compared with other censuses. Stitching, numbering, cutting, ruling, and all necessary auxiliary machinery forms part of the outfit. All machinery is directly connected with its own motor, power being consumed only when machinery is in operation.

Every employe was appointed upon merit, and it would be hard to find a more efficient and congenial body of workmen anywhere in the country, a fact which can be more appreciated when it is known that a large class of the printing is made



WILLIAM A. SPURRIER.
Foreman Pressroom, Census Printing-office, Washington, D. C.

"very special," or wanted at once, so as to enable the office to place in the hands of some 54,000 enumerators instructions, blanks, schedules, circulars, etc., without delay.

An examination of the well-printed specimen book of type faces, brass rule, ornaments, borders, etc., which has been issued by the department, shows that the selection of material for the composing-room has been made with care and discrimination. Plain faces seem to be the rule, and no fancy or out-of-the-ordinary letters liable to have but short usefulness have been chosen.

In conclusion, it will not be amiss to say that the printing division of the Census Bureau has manifested itself to be an indispensable adjunct. Its need has been demonstrated, and its facilities for turning out quantities of work at short notice have been tested. When the results of the supervisors and enumerators are announced, and it is shown that the twelfth census of the United States is the most complete and comprehensive yet taken, it will be a source of pride and gratification to the printers, pressmen, stereotypers, bookbinders, feeders and folders to realize that their efforts helped to make it a success.

AN INVIDIOUS SIGN.

A correspondent sends a photograph of the front of the office of the Greenwich, Connecticut, newspaper which has its printing plant over a blacksmith shop. The first sign reads: "The Greenwich Graphic," and immediately underneath, in staring letters, is the legend:

YE VILLAGE BLACKSMITH.

This shows a bad combination display for the printer.

HIGH-PRICED BIBLES.

We are taught at our mother's knee that the Bible is the most precious of books, and that principle holds good in commercial as well as in spiritual affairs, in the auction-room as well as in the nursery or the sanctuary. The highest price ever paid for a printed book was \$24,750 for a Latin Psalter printed by Faust & Schoeffer in 1457. The first use to which printing was put after the invention of movable type was to circulate as a public document a bull of Pope Nicholas V. offering indulgence to everybody who would aid the Christian King of Cyprus against the Turks. This handbill was dated November 15, 1454, and several copies still exist. There is one in the British Museum.

The first book printed from movable type was what is known as the Mazarine Bible, by Gutenberg and Faust (or Fust, as it is sometimes spelled), which was issued August 14, 1456. Only two or three copies of this, the greatest treasure of bibliography, are preserved, and one of them was sold at auction last year by the Earl of Ashburnham to Bernhart Quaritch, of London, for \$19,360, the second highest price ever paid for a book. Lord Ashburnham paid \$16,000 for it in 1892. James W. Ellsworth, formerly of Chicago, paid \$14,000 for a copy some years ago, which formerly belonged to the Earl of Crawford. The copy in the British Museum was bought in 1825 for \$2,520. The Earl of Gosford paid \$19,250 for his copy.

The first Bible with a date was printed in August, 1462, by Faust & Schoeffer at Mayence, Germany, and but two copies are known. One in the British Museum was bought from the Duke of Sunderland in 1881 for \$8,000. The other belongs to the Earl of Crawford, who paid \$5,125 for it.—Chicago Record.

ONE OF THE INLAND PRINTERS' YOUNGEST READERS.

Mr. J. Franklin Smith, foreman for Vansleet & Son, Philadelphia, Pennsylvania, sends the accompanying picture of his little son, five years old, who Mr. Smith claims is the youngest regular student of The Inland Printer. The photograph shows Master Lorah Smith in a favorite position. While not yet able to read, he is thoroughly familiar with every illustration, and some of the questions he asks concerning the presses make his father telegraph for expert advice from the manufacturers—or at least he has to think pretty hard before he



can answer them. When the recent cover miniatures of The Inland Printer were published, Lorah was able to select out the numbers that were in his father's collection, and also shows an ability to select a good job of printing, like a veteran. A brother of this young gentleman, now deceased, at the advanced age of four years was able to feed cards on a small foot-power press mounted on a soap box, kicking the press himself.



BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the Interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is the latest book on process-work. Cloth, \$2.

Drawing for Reproduction,—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

Lessons on Decorative Design.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson, Advanced

practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knaufit, editor of The Art Student and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

Cloth, \$2.

Photoengraving.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. \$2.

Phototrichromatic Printing.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Cloth, \$1.

grams. Cloth, \$1.

Reducing Glasses, unmounted, 35 cents.

Proof's Automatic Photoscale.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarterinch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

Paper for Printing Half-tones.—Mr. E. Sanger Sheperd told the English Society of Arts that what was still wanting in half-tone printing was a paper that would pull the ink from the fine dots of the half-tone block and yet not have the glossy surface, which by many persons was regarded as inartistic. Half-tone printing required smooth, even-surfaced paper, but so far only coated papers were procurable, and, unfortunately these deteriorated very rapidly.

ENAMEL FOR COPPER.—Here is a formula for half-tone enamel in copper, attributed to Mr. Frederick E. Ives, of Philadelphia, by Mr. Alexander A. K. Tallent, in "Three-color Photography":

-BPJ	
Le Page fish glue (clarified for process-work) 5	ounces
Potassium bichromate88	grains
Chromic acid40	grains
Strong ammonia solution 134	drams
Water12	unces

Dissolve the potassium in 10 ounces of the water and add the glue and well mix. Dissolve the chromic acid in 2 ounces of water and add drop by drop, stirring continually; then add the ammonia.

Answers to a Few Correspondents .- F. E. Bergstrom, Denver, Colorado.-The only way to remove nitric acid stains from the hands is to take off the skin where it is stained with the acid. "Constant Reader" can make an ink to draw direct on zinc by mixing a little good lithographic transfer ink dissolved in asphalt varnish and kept to the proper fluidity with

benzine. Use Gillot's 290 or 170 pens. Frank Haverly, New York.-It would take a good-sized volume to publish instructions for you to photograph and engrave on steel. Further, the publication of instructions for reproducing steel engravings in facsimile would be taken advantage of by bank-note counterfeiters, so it would not be well to publish such instruc-

THE CHALK OR KAOLOTYPE PROCESS .- George L. Alexander, American Type Founders Company, San Francisco, writes: "Some time ago you published in THE INLAND PRINTER a recipe for putting prepared chalk on base plates. We would be very greatly obliged if you would favor us with this recipe." Answer.—Here is a simple formula: Dissolve pure gum arabic in warm water until it is the consistency of mucilage. To every teacupful of precipitated chalk add one teaspoonful of the gum arabic solution. Add water and stir until the whole becomes a thin emulsion. Remove the rust from the base plates with emery paper. Blue the steel on a hot fire and while the plate is still warm pour on the chalk emulsion. Bake slowly in an oven until the water is evaporated. The upper crust will crack and can be peeled off, when the chalk surface can be scraped smooth. If the coating proves too hard on trial there is too little chalk. If too soft, there is not enough mucilage.

DIAPHRAGMS FOR GRAIN HALF-TONE.—Herewith are shown three stops which have been suggested for making grain halftones with a cross-line screen. No. III is for the shadows and requires long exposure. No. II for the middle tones does not need one-half the exposure of the first, while for No. I the



exposure must be short, or until the high lights are closed up sufficiently. The shapes of the apertures appear as if they were accidental, but on laying them over one another, with the numbers the same way, it will be found there is an intention in the designs. They must of course follow each other in the lens with the numbers all the same way, either facing out or in.

To Overcome Vibration in the Copying Camera.-Maj.-Gen. J. Waterhouse, who has charge of the photographic branch of the Surveyor-General's Office, Calcutta, India, overcomes camera vibration in this way: The glass house for copying the large government survey maps is built directly on the ground. All of the cameras, including two which take plates 24 by 32 inches, are set on solid masonry resting on a bed of sand, while the plan boards are secured to stone walls isolated from the rest of the building. In the Geodetic Survey Office, Washington, our Government photographer fastens the copy to the wall while the camera moves back and forth on tracks on the floor. The simpler plan to prevent camera vibration is to have the camera and plan board on the same stand and this stand either suspended from the ceiling by ropes or supported by a spring arrangement resting on the floor.

COLOR PRINTING AT THE PARIS EXPOSITION.—The most interesting photomechanical exhibits at the Paris Exposition were, after all, those in tri-color. Prieur & Dubois showed some portraits from life made with three negatives through color screens. The results were from half-tone relief blocks printed in three colors. The largest exhibit in this line was that of La Société Lyonnaise de Photochromogravure. Of photogravure there were magnificent examples and in quantity,

while collotype came next in artistic attractiveness. W. Griggs showed some wonderful success in printed facsimiles of ancient bindings. Ivan Orloff's color-printing machine was the greatest novelty in this department. Orloff, it may be recalled, is the Russian engineer at St. Petersburg who invented the process of printing colors from different plates on a composition roller and from the latter in one impression printing the assembled colors on the sheet of paper. He has demonstrated that the idea is practical—at any rate it gets over the difficulty of register absolutely. His invention is being exploited by the Printing Arts Company and we will soon hear of it in this country.

PHOTOGRAPHY IN COLORS.—From E. H. & H. T. Anthony & Co., New York and Chicago, has been received "A Handbook of Photography in Colors," an American reprint of the



SECRETS.

work by Marion & Co., London. It is a book of 230 pages divided into three sections. The first section, by Thomas Bolas, is devoted to the history of the various processes of color photography; the second section, by Alexander A. K. Tallent, treats on tri-color photography, and the third section tells of Lippman's process of interference heliochromy, the whole being a compilation of the best that has been written on the complex subject of color photography. To every threecolor-worker this book is invaluable, but to those contemplating embarking in the three-color process as a business venture this work may cause them to hesitate. Here is one paragraph on page 133: "It will be interesting to note that it does not seem certain that correct three-color printing in pigments is, or ever will be, possible." By correct is meant correct in hue, luminosity, and purity. It is regrettable that but four and onehalf pages are given to three-color typographic printing, a subject all process-workers are interested in. The work can be had from the American publishers or from The Inland Printer Company: price, \$2.

Three-color Typographic Printing.— Mr. Tallent, in the work on three-color photography noticed in this department, says: "The most important development of the three-color process, from a commercial standpoint, is the application of

photomechanical methods to the production of prints in color. Typographic, lithographic, photogravure, collotype and Woodburytype methods have been employed successfully so far as quality of result is concerned, but all have been put aside in favor of the typographic method (examples of 'screen' prints transferred to stone have given great promise and under certain circumstances might compete favorably with typographic work). The typographic process is the one which shows the greatest promise of giving rapidity of reproduction and evenness of result." He also recommends, in making the colorrecord negatives, that one kind of plate should preferably be used, or, when different kinds of plate are used to secure the records, the relative times of development should be ascertained from a scale of tones in gray, such as a strip of a (gray) platinotype print, which should be included in the object photographed and which should be rendered the same in all three negatives. A no-staining developer such as metol gives the clearest negatives and transparencies for three-color

ETCHING IN WAX ENGRAVING.—A correspondent in New York city has this complaint to make: "In your valuable and interesting Notes on Process Engraving we often notice in answers to queries regarding wax engraving or cereography that you invariably make the mistake of saying this work is 'etched.' It is not. Every line is cut. Unlike etching, the result does not depend on copy, but on the skill and artistic ability of the workman. Different sizes of tools are used and every line is engraved separately, insuring perfect clearness and sharpness. Will you kindly note this and inform future seekers of information." Answer.-Will this critic kindly hunt up a dictionary - the Standard will answer - and turn to the word "etch." He will find the second definition of the verb "etch" to be: "To delineate or sketch by scratching lines with a pointed instrument." Then the term "Etching ground: The coating of wax or varnish on a plate prepared for etching." And further he will find that an "etching needle" is a sharp instrument used to trace the lines through the wax ground. Now, if cereographic engraving is not performed by tracing, or "etching," lines with a pointed instrument - "an etching needle"-through a wax "etching" ground, then this department would like to know how the work is done.

THE CHEMISTRY OF ETCHING.—" Photochemiker," in the Process Photogram, says among other things of etching: "Not only is the metal dissolved away, but the acid or other material we use is chemically altered. There is no such thing as an agent which just eats the metal away without itself being altered. The metal disappears and combines with the acid, and the substance or element in the acid finds its way into some other combination or escapes alone. Etching in general is a substitution of one metal by another, generally the replacement (in an acid) of the metal hydrogen by some other (the metal attacked or etched). Hydrogen a metal? you say. The colorless gas which bubbles away when zinc is dissolved in acid a metal? But so it is. In all its reactions hydrogen behaves like a very volatile metal. It is only the accident of environment which determines whether hydrogen shall be liquid like mercury or solid like zinc. There is nothing remarkable in a gaseous metal. Iron vapor exists in the sun's atmosphere. Now I only say this about hydrogen and its salts, the acids, in order to show that etching with different substances, such as nitric acid, sulphuric acid, ferric chloride, etc., are in reality chemical operations of the same character. In each case the metal in the etching fluid is replaced by the metal which is removed from the plate. The properties of the salt formed when a metal is etched, for example, copper or zinc nitrate is of importance, for if it is not a freely soluble salt, it is deposited from the bath and arrests the etching process. Thus zinc nitrate and chloride are both freely soluble salts, and hence nitric and hydrochloric acids and ferric chloride can

be practically used as etching substances. Lead, on the other hand, can only be etched by nitric acid among common acids, since lead sulphate and chloride are insoluble, or nearly so, and the deposited salt would speedily arrest the action. Another cause of arrested action is the clinging of hydrogen bubbles to the plate. Zinc generally dissolves in sulphuric acid, but if absolutely pure is not soluble in sulphuric acid at any strength. There are many other instances of this chemical fact."

A NEW TYPE FOR CURVED LINES.

Type that can take any curve, slant or other position and lock up the same as an electrotype has never before been at the printer's command, but has now been invented. It consists of a cylindrical body with four corner-pieces to make it square, as shown in Fig. 1. Each corner-piece has two straight sides, forming a right angle, and one curved side fitting the curve of



the type body. Fig. 2 shows the words "Illinois Metal Works" set with this new letter. It will be noticed that the blank spaces are all rectangular, and are filled with ordinary quads and furniture. The type itself is justified with leads.

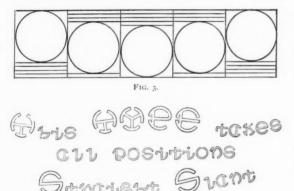


Fig. 3 shows how this is done with the word "Works." W has four leads under it, O has one under and three on top, R has four on top, K has one under and three on top, and S has four leads at the bottom. This gives a perfect curve and perfect justification at the same time. Until the form is locked

each type can be turned to the required position, but when form is locked every type remains firmly set. To make each letter of the alphabet fill the circle of its body as near as possible it was found necessary that some letters be broadened and others made narrower than is customary. Fig. 4 shows upper and lower case faces specially designed for this style of body. This figure also shows some of the positions this type is capable of taking. There is really no limit to the positions the type can be placed in. The inventor, Philip B. Barnard, is one of Chicago's commercial artists. His aim has been to give to compositors a freedom in composition that has never before been possible. Arrangements will soon be made with some foundry for the making of the type.

NEW METHOD OF SIZING AND WATERPROOFING PAPER,

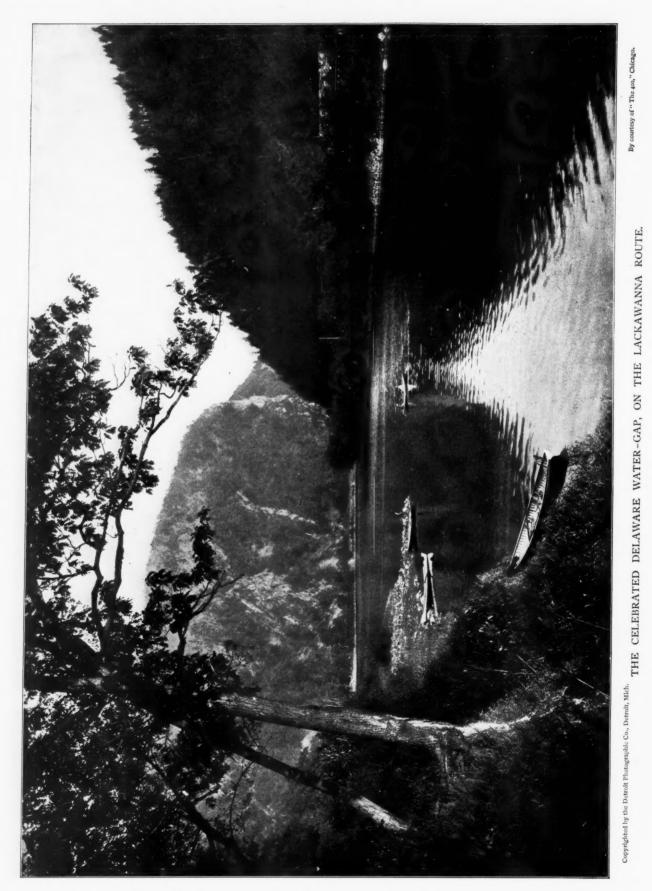
Charles I. Goessmann, son of Charles A. Goessmann, Ph.D., LL.D., has discovered and perfected a new system for the improvement of paper materials. This young man is the sole inventor of a chemical process based on chemical reactions from start to finish. Mr. Goessmann has been engaged in the pursuit of chemistry, analytical and applied, since his graduation from the Massachusetts Agricultural College at Amherst, three years ago, having been his father's assistant in the State laboratories, where his work involved all kinds of chemical research, and where he showed a marked degree of originality. He is a young man, only twenty-four years of age, but nevertheless he has developed, perfected and proved on a commercial scale the possibilities of his new system of sizing and toughening all kinds of paper materials.

The process is capable of handling all kinds of fiber, including chemical wood, jute, manila, hemp, cotton and linen stock, and the results obtained have met with the approval of some of the leading paper manufacturers in the country. The paper is toughened anywhere from thirty to five hundred per cent more than the materials produced by the present process, the strength being held even after prolonged immersion in hot water. As a sizing for writing papers and fine ledgers, results are obtained without the use of bulky neutral matter, as resin, soap, starch, borax, alum, etc., while the paper takes a beautiful writing surface, and even after exposure to destructive elements holds the ink without a trace of blot. Erasures may be made perfectly, as the fiber is so well laid that even in the wet condition it can not be rubbed up.

Water and grease proof papers of all weights, colors and transparency are obtainable, and experiments show that in their durability and efficiency they are superior. In its susceptibility to glues and pastes lies its adaptability to paper bag and novelty work. From its great tensile strength and resistance of all solvents, hot and cold, including weak acids and alkalies, lies its broad latitude of application.—The Paper Trade Journal.

THE PRINTERS' HOME AT COLORADO SPRINGS.

In an excellent article on Colorado Springs, Colorado, the Advertiser, of Lawrence, Massachusetts, says: "I wish every 'typo' in Lawrence could visit the Printers' Home; he might then be better reconciled to supporting it. Situated a mile out of the city on the summit of Knob Hill, it commands a breadth of mountain panorama that is not equaled in the United States. From the Spanish Peaks, dimly outlined on the far southern border of the State, almost to Denver on the north, where the mountains dwindle to comprrative foothills, the whole Rampart Range of the Rockies is spread out to the daily gaze of the printers of Knob Hill. Just to watch the varying moods of the grand old peak, its sunrise tints, its noonday shadows, its sunset glories, should bring oblivion of all the thousand past vexations - pied forms and illegible copy, hard rollers and slipping gauge pins - that the printer man was heir to."





BY FREDERICK BOYD STEVENSON.

They were talking about the improvidence of newspaper men the other day in the rooms of the New York Press Club. The consensus of opinion seemed to be that no matter how much money a newspaper man made, he seldom had the faculty to retain any of it. This called forth numerous ingenious devices that had been planned in the past to keep enough money from one payday to tide the newspaper toiler over to the next payday. All were agreed that if the fatal Saturday night could once be passed it would not be so hard to pull through. And it was on account of this same Saturday night that many of the newspapers changed their paydays from Saturday till Monday and Tuesday. Formerly nearly all the offices used to pay off on Saturday. As a result the whole staff was "broke" Sunday morning and the cashier was bothered to distraction by forlorn-looking reporters who wanted an advance on the coming week's pay.

All of this called forth a story from the man from Chicago. "Many of you have no doubt heard," he began, "about 'Teddy' McPhelin - poor fellow, he has been dead some years now. 'Teddy' was one of the brightest writers in Chicago. Just before he died he was the dramatic critic of the Chicago Tribune, and that paper never had a better man for the place. Why, Phelin used to write poetry that was equal to Burns' and his prose would have done credit to an Addison. Alas! 'Teddy' was one of those who could not keep money. Time and again he would receive his envelope Saturday night, and time and again he would be without a penny Sunday morning. But 'Teddy' was a philosopher. He would just hum:

'I had fifteen dollars in my inside pocket -Don't you know -To me it was a warning;

But last Saturday I made a call On my friends at Tammany Hall-And divil a cent I had on Sunday morn-ing!'

"One payday 'Teddy' said to me with great joy: 'Say, old man, I've solved the problem.'

"'What problem?' asked I. "'What problem could there be but one?' said 'Teddy' rather indignant like. 'Why, the problem of not getting broke Saturday night. Why, you foolish man, the great American problem of having a five-dollar bill on Monday morning. Can you name any other problem that will equal that? It is simply immense. I shall get it patented.'

"'How do you do it?' I asked.
"'Very easily,' said 'Teddy.' 'I get my salary Saturday afternoon. When I am through Saturday evening, before I join the boys, I take a nice new five-dollar note. Then I get a nice clean blank envelope and I write my name and address upon it in a nice clear hand. Then I fold up the five neatly and place it in the envelope which I drop in the nearest mail box. You see, they don't deliver the mail till Monday morning. Simple, isn't it?'

"'Very,' said I."

* *

Every large city has its own queer little ways of doing newspaper work. Of course the general plan is the same, but the details differ greatly. For instance, it would seem rather queer in Chicago for a man to be on the local staff of a newspaper and still not be able to write his own stories. Many a man there is in Chicago and many another city for that matter who ought not to be allowed to write his own story, but he

worries through it by main strength and the copy readers do the rest. But on a certain morning newspaper in New York there is a young man who works on space but who does not write one line for the paper from one week's end to the other. And this is how he holds his job: He does one of the important police stations that has a large and exceedingly lively constituency. The reporter in question - he is a reporter in the strict sense of the word - is well known and well liked by the policemen and also the other newspaper men who are on duty at that station. The result is the officers and reporters give him all the news they have and Mr.-Reporter-Who-Can't Write never gets left on important news.

How does he manage to get it into the paper?

Why, he just trots around to the office and the man at the desk assigns a real reporter to him and the story is soon forthcoming. The real reporter draws a regular salary and the one who gives the "tips" has the space which his stories occupy measured up to his credit.

The payment for news tips is not an unusual thing in New York, many people who are not in the newspaper business being aware of the practice and occasionally making an extra dollar in that way. But I know of no other case where a man draws pay day after day for articles that he does not

This is as good a place as any, I suppose, to get this off

THE PLEASURE OF WEALTH.

The world was mine; my heart stood still --I owned a hundred-dollar bill drew it from the bank that day; They cashed the check I got in pay For weary days of irksome toil; For grubbing, plowing up the soil; For milking cows, for mowing hay-For doing anything they'd say.

And now I have a million; yet That happy moment I regret The moment when I felt the thrill From that first hundred-dollar bill,

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"Chuck" Conners was up to the rooms of the New York Press Club not long ago. You have all heard of "Chuck" Conners. He is called the Mayor of Chinatown, you know. But "Chuck" is at home whether in the Press Club or in a Pell street saloon. When he had disposed of the bottle of beer - he prefers, by the way, to drink his beer out of schooners - he said, in an off-hand manner:

"Say, I suppose youse fellers never saw Paddy Ryan read th' newspaper to th' 'Chisler, th' Blacksmith,' an' th' other guys. No? Well, it do be worth your time to go down to th' s'loon some evening an' see him. Paddy Ryan - he will spread th' paper out on th' bar - so," and Mr. Conners, by pantomimic gestures illustrated the unfolding of a newspaper-"an' th' Chisler an' th' Blacksmith, an' th' rist of thim - they will gather around him, an' Paddy Ryan will begin:

'Boers Driven Back,' an' th' 'Chisler' will put in: 'More's th' shame for it!' Then Paddy Ryan will read: 'Boers capture a squad of British skirmishers,' an' th' 'Chisler' an' th' Blacksmith' and all the other lads will yell: 'Hooray! I wisht they'd knock the heads offen ivery domned one iv thim!' Then Paddy Ryan will read: 'Th' British have - the British have con-Say, 'Chuck,' phat th' divil do c-o-n-c-e-n-t-r-a-t-e-d sphell ahnyway? An' phat th' divil do th' gabazoos be afther puttin' such domned funny wor-r-r-ds in th' paper for ahnyway?" 33

Nelson Lingard, who does newspaper work during the summer months to rest himself and a little press agenting on the side during the theatrical season, has the distinction of being the only man in America who published a Chinese daily

paper. Lingard published his paper in New York and for three weeks had a good circulation among the Celestials. Then his circulation suddenly fell off to almost nothing.

"I'll tell you how it was," said Lingard, who was bemoaning the necessity that caused him to cease publication. "You see, the heathen liked the paper all right, but their ingenuity and thrift killed me. One fellow who kept an opium joint got to posting the paper up and letting others read it for 1 cent. It sold for 5 cents. Pretty soon the fellow across the way stuck up a paper and let his customers read it two mornings for 1 cent. Then another slant-eyed son of a goat histed her up three mornings for a cent and pretty soon the pig-tailed homadons strung me for a penny a week. No journalist could stand a gaff like that and I hauled down me colors."

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.*

BY WILLIAM E. LOY.

NO. IV .- JAMES RONALDSON.

I T has been said that however well managed a manufacturing establishment may be, most of its success depends on the front office. The truth of this statement is frequently shown where excellent workmen utterly fail when they engage in business on their own account. There are some notable exceptions, but it may be admitted that a man who has followed



IAMES RONALDSON

a strictly mechanical career for ten or fifteen years will not succeed as a man of business if left to his own resources. If this is admitted as a general proposition, it must be true no less of the typefounding business; for while it is a highly specialized business, it requires a careful and trained business man as its manager. Thus it was probably the fortunate alliance with James Ronaldson, in 1796, by Archibald Binny which assured the success of the new venture, and the typefoundry begun by these

gentlemen has ever since stood easily first of all American type-

James Ronaldson, the son of William Ronaldson, was born in 1768 at Georgie, near Edinburgh. He came to America, landing at Philadelphia, in the ship Providence, in 1794, and shortly after his arrival he renewed his acquaintance with Archibald Binny, whom he had known in Edinburgh. For a year or two after his arrival in Philadelphia, Mr. Ronaldson carried on a biscuit factory, but his establishment was destroyed by fire in 1796, and he found himself without an occupation or a business. The partnership of Binny and Ronaldson was formed November 1, 1796, and business was at once begun. Most of the capital was furnished by Mr. Ronaldson, and not having any knowledge of the typefounding business, he assumed control of the financial department, work for which he was well suited. This partnership continued uninterruptedly until 1815, when Mr. Binny retired at his own request, and Mr. Ronaldson conducted the business on his own account until 1823, when he was succeeded by his brother, Richard Ronaldson.

James Ronaldson had the confidence and esteem of his associates in business in Philadelphia, and he was honest and upright in all his actions. Added to this was a nature imbued with charity toward all. It was he who established the first soup-house in Philadelphia. He was one of the founders of the Thistle Society, a member of St. Andrew's Society, and a

Free Mason. At the founding of the Franklin Institute, in 1824, he was elected its first president, serving in that capacity until 1842, when he resigned from failing health. He never lost his interest in the Institute, and at his death left a legacy to it. He was a scholarly man as well as a man of affairs, and a ready writer. In politics he was a Whig, favoring a protective tariff, and he contributed many essays on political economy and against the use of paper money. His interest in educational matters prompted him to personally interview and examine each pupil in the model school established in Southwark by his friend, Thomas Lancaster. As there were about three hundred boys in the school, his self-imposed task was no easy one.

In 1828 Mr. Ronaldson accepted the nomination for Congress, but was not elected. Besides his typefounding interests, he had investments and was active in other quarters. He owned the Hillsburgh Mills, fifteen miles from Philadelphia, where in 1823 twelve hundred spindles were spinning cotton yarn. He also owned a considerable tract of land in Philadelphia, the eastern portion of which he dedicated "as a burial place for the interment of deceased human beings other than people of color." Mr. Ronaldson displayed great taste in the establishment of this ground and in the manner of laying it out. He died a bachelor in 1842, at the age of seventy-four.

During the years that Mr. Ronaldson had entire control of the typefoundry, from 1815 to 1823, it continued to grow in a most satisfactory manner. Two specimen-books, showing the productions of the foundry, were issued by him, the first in 1816 and the second in 1822. As a preface to the first specimen-book, "To the printers of the United States," he pays a tribute to his then late partner, Archibald Binny, as follows:

"In August last, my friend, Archibald Binny, retired from the establishment. On laying before you the following specimen, so much the product of his genius and labor, it is due to his character and talents to state, as my humble opinion, that the letter foundry owes more of its improvement and simplification to him than to any other individual since its invention; and the difficulties incident to transferring this business to America will not be duly appreciated but by bearing in mind that at least seven prior establishments had failed."



SPENSER WRITING THE "FAERIE QUEEN."

Drawn by D. H. Souter.

^{*}The writer acknowledges with thanks the ready acquiescence of W. Ross Wilson, manager of the American Type Founders Company, Philadelphia, who cheerfully furnished half-tones of both Mr. Binny and Mr. Ronaldson to illustrate these sketches. Much of the information about the career of Mr. Ronaldson has been obtained from a history of the foundry published four years ago, entitled "1796-1896 — One Hundred Years: MacKellar, Smiths & Jordan Foundry."



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of Jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and malled flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

Modern Letterpress Designs.—A collection of designs for job composition from the British Printer. 60 cents.

PRACTICAL PRINTER.— By H. G. Bishop. Containing valuable infor-on for the apprentice, compositor, pressman, foreman and proprietor.

MODERN PRINTING.— Section I. The Composing-room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. \$1.50.

Modern Printing .- Section II. The Composing-room (concluded).

Diagrams of Imposition.—By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Contests in Typographical Arrangement, Volume II, containing 128 letter-heads, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 25 cents.

PRINTER. A valuable collection for comparison and study. 25 cents.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK BOOK.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country, so cents.

Cost of Printing.— By F. W. Baltes, This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, \$1.50.

Hints on Imposition.— By T. B. Williams. This book is a thor-

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

Specimen Bureau.—Orders for blotters will be obliged to wait their turn in being filled. Blotters are a scarce article, and the only way we can do is to fill the orders in the order in which they come in. Patrons will confer a favor by not sending in orders for specimens with samples for criticism. They are overlooked in this way and do not receive the attention they otherwise would.

BOOK OF DESIGNS FROM TYPE.—We have about one hundred copies of the "Book of Designs from Type" left. We do not intend to reprint them and in order to dispose of these we have decided to send them as long as they last with a package of miscellaneous specimens for 50 cents. Orders will be filled in the order of receipt.

F. L. Andrews, Pinckney, Michigan. - Blotters quite good. JAY CRAWFORD, Shenandoah, Iowa.—Booklet cover artistic.

F. G. MITCHELL, Mason City, Iowa. - Blotter artistic and attractive.

R. L. WHITES, Atlanta, Georgia. - Specimens neat and creditable.

H. S. Ellis, Greenville, Texas. - Blotters well displayed

GAZETTE, Mattoon, Illinois. - Blotter neat, well displayed and attractive.

W. W. CHANDLER, Woodstock, Illinois.— Booklet neat and creditable.

ROBERT G. EWELL, Brockton, Massachusetts. - Specimens neat and creditable.

Myron D. Witter, Danielson, Connecticut.- Neither of the Sanborn cards are good. The No. 1 card is too crowded and the No. 2 too fancy. Your best and most artistic piece of

composition is the circular to provision dealers. It is excellent in every respect.

THE ADLER PRESS, Trenton, New Jersey.- Letter-head neat and well balanced.

N. E. Arnold, Grenoble, Pennsylvania. - Specimens up to date, neat and attractive.

REVEILLE, Memphis, Missouri.—Specimens neat, artistic and up to date as to design.

L. R. Scott, Vinita, Indian Territory. - Specimens neat and creditable as to display.

A. H. Crowther, Osage, Iowa. - Specimens all artistically displayed and well designed.

EUGENE H. BLISS, Chicago, Illinois. - Specimens artistic and very creditably designed.

H. A. Holmes, Brockton, Massachusetts.- Specimens neat, well designed and artistic.

Easton & Masterman, Stillwater, Minnesota. -- Blotter unique, well displayed and artistic.

MACK F. PAYNE, Owensboro, Kentucky. - Specimens neat and quite good as to display.

GEORGE O. VAUGHAN, Fort Smith, Arkansas. - Blotter unique and excellent. Cover artistic.

EDMUND G. GRESS, Easton, Pennsylvania. - Specimens good as to design and well displayed.

GENE C. SMITH, Aurora, Illinois.-You certainly deserve credit for the uniform excellence of your work, as evidenced by the large and varied parcel of specimens sent for criticism.



No. 1.

Some of the specimens are especially notable for their unique treatment. We reproduce one of these, specimen No. 1. At the top of the ornament at the left-hand side was glued a bur. This is an excellent blotter scheme. We also repro-



No. 2.

duce one of your letter-heads, specimen No. 2. The quiet dignity of this specimen is very commendable. It was printed on blue bond paper, and the underscoring rules and ornament were printed in bright red, balance in black.

Tol G. McGrew, Knob Knoster, Missouri.- Envelope corner very good. Letter-head good as to plan, but the type in the end panels is too large as employed. We would advise you to get the new book published by The Inland Printer

Company, "Modern Type Display." You will learn far more from it than I could impart to you in a letter. Had I the time, I would gladly do as you request.

W. L. Stewart, Richmond, Missouri.—Letter-head well designed. Blotter neat and attractive.

LENNIS BRANNON, Talladega, Alabama.—Your specimens are all excellent as to design and artistic as well. We repro-

Return in 5 Days
THE DUMAS COMPANY TALLADEGA, ALA.

duce one of your envelope corners, specimen No. 3. It would have been better had the ornament been omitted.

- C. P. Wright, New Brunswick, New Jersey.—Specimens all good as to design and composition.
- B. Bertram Eldredge, Brockton, Massachusetts.— Specimens certainly artistic in every respect.
- J. S. Lewis, New York.—Bill-head good as to design, correctly whited out and well balanced.
- C. H. Bowden, Dover, Maine.—Letter-head and booklet cover both artistic and good as to design.

Charles Lowater, Spring Valley, Wisconsin.—Envelope corners all good, and so are your blotters.

W. F. Oldham, Atlanta, Georgia.—Letter-head and envelope well designed and up to the standard.

GEORGE HANSON, Kingston, Ontario.—Taken as a whole, your specimens are neat, artistic and attractive.

ELMER HOLLIS, Salisbury, Maryland.—Specimens quite creditable. Display neat, balance and whiting out good.

H. C. RAMSDELL, Port Henry, New York.— Specimens all excellent, up to date and artistic. We reproduce your letter-



PORT HENRY, N. Y.,

No. 4.

ESSEX COUNTY PUBLISHING COMPANY

" PUBLISHERS AND PRINTERS "
PORT HENRY, NEW YORK

No. 5.

head and envelope corner to match, specimens Nos. 4 and 5. They are very good.

AMER L. WRIGGLEY, Fremont, Ohio.— Specimens very neat and creditable, especially so considering your experience.

RAYE R. SARGENT, Manistee, Michigan.—Base-ball window cards well displayed and attractive. Other specimens good.

Benham-Cravens Printery, Anderson, Indiana.—Your blotters are excellent trade-getters. Artistic and attractive.

- C. B. Langan, Austin, Texas.—Composition on Labor Day program very good. Other specimens neat and creditable
- P. E. Albritton, Abilene, Texas.—The Ligon heading set by you in Florentine is a more up-to-date heading than the reprint copy. We also think it much neater and in better

taste for the purpose intended. Other specimens neat and creditable.

ELBERT BEDE, North Branch, Minnesota.— Specimens neat, but not out of the ordinary. Improvement is manifest in the reset heading.

D. Grant Smith, Grafton, West Virginia.—Your reset specimens are good and show vast improvement over the reprint copies.

THE KILEY PRINT, Roxbury, Massachusetts.—Both of your bill-heads are good, but the one set in De Vinne and Jenson is the best.

- D. WILLIAMS, Collingwood, Ontario.—We have no criticism to make on your letter-head and envelope corner. They are correctly treated.
- O. G. Bratcher, Ellinwood, Kansas.—A decided improvement is noticeable in your reset note-head of the Hotel Wolf over the reprint copy.
- J. A. Rugaber, Chicago, Illinois.—We reproduce your business card, specimen No. 6. This example is commendable

CALENDARS FOR 1901

TELEPHONE WEST 1369

J. A. Rugaber

COMMERCIAL
AND SOCIETY
PRINTING



1876 MILWAUKEE AVE. NEAR CORNER CALIFORNIA AVE.

No. 6.

for its harmony of type faces, neatness, good balance and whiting out. Other specimens creditable.

- C. E. Cunningham, Brandon, Mississippi.— Neatness, good display, correct treatment, balance and whiting out characterize your specimens.
- A. L. F. P., Passaic, New Jersey.—Your letter-head is neat, but there is too much fancy border employed. Plain rules would have been better.

POWERS-TYSON PRINTING COMPANY, Grand Rapids, Michigan.— The booklet you refer to must have gotten lost in the mails, as it did not reach us.

HAL MARCHBANKS, Ennis, Texas.—We reproduce your blotter, specimen No. 7. It is a well-worded, neat blotter. The reading matter has an excellent, businesslike ring to it, calculated to inspire confidence. There is not a newspaper on

A Noticeable Blotter

This is. It is of finer grade than any ever before put out in Ennis. It costs more than the ordinary kind but it is much better to use. It is the same way with everything that comes from my office. I use the finest paper, ink and material that can be bought and that's why my printing is always superior. Work from my office is always roper, correct and dignified. I solicit your printing,

Hal Marchbanks, Job Printer

No. 7.

the blotter, but what little reading matter there is will do much good to a firm that means what it says. Other specimens neat, well balanced and correctly displayed.

CHARLES P. HAZELWOOD, Wauzeka, Wisconsin.—Note-head quite neat as to plan, but the cut is too prominent. The

card is faulty. It is a bad plan to so widely separate the town and State in order to secure a balance. The card is badly whited out, too much white space between the lines.

HENRY J. WIEGNER, Philadelphia, Pennsylvania.— Specimens artistic as to design and composition. Color schemes harmonious and presswork good.

FRANK F. LISIECKI, New York.—Your brochure is very artistic. The reading matter shows thoughtful preparation and the business argument excellent.

ROSCOE THOMPSON, Ransom, Michigan.— Specimens neat and very creditable. The dance card is an improvement over the one criticised in this department in July.

H. T. Hallam, Anderson, Indiana.—The chemistry book is very creditable as to composition and presswork. Other specimens neat, well displayed and attractive.

W. W. Lockwood, Peru, Indiana.—Your brochure is excellent and should prove a good advertisement for you. We reproduce a unique specimen therefrom, specimen No. 8. This illustration would make an excellent blotter scheme.

tionery work, neither is it harmonious with the type used in conjunction. Your heading is not well balanced, having a ragged appearance. Try some other plan, and avoid the use of ad. type.

JOHN W. SCOTT, St. Paul, Minnesota.—While the specimen you send for criticism was undoubtedly in good form when it was printed, yet it is not now up to the standard of work of that class.

GEORGE C. MARSH, New Philadelphia, Ohio.—We think the Harman Eave Trough Hanger Company is wrong in refusing the remittance blanks. The job was better than the one they had been using.

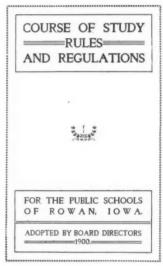
LISLE R. Morehouse, Washington, Iowa.—Your reset cover-page is a decided improvement over the reprint copy. It would have been better had you given more prominence to the name of the town.

WILL JOHNSON, Clarion, Iowa.—We reproduce the reprint copy of the school cover, specimen No. 9, together with the same job as reset by you, specimen No. 10. The contrast is

proposals for d repairing i er, situated a u, in Miami es y2, 1800, at n, which was a control of the second of the

No. S.





No. 10.

Ernest W. Ross, New York.—Cover-page artistic in every respect. We have no criticism to make on the letter-head. It is after the prevailing style of composition.

CLARION PRINTING HOUSE, New Holland, Pennsylvania.—Your card and that of the Eagle Hotel are excellent as to design and composition. Other specimens creditable.

SITWELL PRESCOTT, Cleburne, Texas.—Your note-heads in colors are too fancy. Envelope corner good. Considering your experience and age, the specimens are quite creditable.

Lotus Press, Dundee, Scotland.—Booklet for Bruce's Business College up to date and artistic. Other specimens very creditable. We think your color schemes harmonious.

JOHN BERTELSON, Litchfield, Minnesota.—The Palm card without the rule is the best. Your work is neat and we have no doubt you do the best you can with the facilities at your command.

CHARLES H. TURNER, Waterloo, Iowa.—The Hallowell card is excellent and artistic. Briden & Altland and Waterloo Pump Company letter-heads good. Other specimens not up to the standard.

C. L. Powers, Westfield, Massachusetts.—The condensed heavy-face Clarendon is not a good type to employ on sta-

so marked as to require no comment. Your cover-page would have been better had you employed a plain 2-point black-face rule for the outside border.

W. W. HINDS, Birmingham, Alabama.—Specimens all excellently well designed and artistic. The Entertainment Committee has no reason to be ashamed of its stationery. It is artistic and up to date.

Charles J. Schultz, Newark, New Jersey.—The only criticism we have to make on your card is that the address line is not prominent enough. We prefer the design with the vertical lines in small panels.

ARTHUR D. HILL, Princeton, British Columbia.—Ads. well and forcefully displayed. Taken as a whole, your commercial specimens are quite creditable. You employ too much metal border on some of your commercial headings.

WILLIAM HOGMASON, Minneota, Minnesota.— Catalogue cover artistic and up to date as to design. You made an improvement in your reset note-head over the reprint copy. But do not cut up your panels with so many cross-rules.

FRED W. BOHLEN, Allentown, Pennsylvania.—Taken as a whole, your specimens are not bad, but there is considerable room for improvement. The Farr card is poorly balanced and

ragged, and the Smith card is too much like a poster. The Keller cover-page is your best piece of composition.

L. Scott Brainard, Kearney, Nebraska.—Ad. specimens all excellent and forcibly displayed. Other specimens quite creditable.

JOHN M. DRIVER, Philadelphia, Pennsylvania.— Specimens neat and well designed. The only criticism we have to make is that not enough prominence is accorded the firm name and too much prominence to the street address on the Stanton letter-head.

BERT P. MILL, Correctionville, Iowa.—Do not employ much ornamentation in panel work. It spoils the effect. We refer to the ornaments after the name on Wesley heading. Otherwise this is an excellent piece of composition. Other specimens neat, but not out of the ordinary.

COMMERCIAL PRINTING COMPANY, Cairo, Illinois.—In every instance you make decided improvements over the reprint copies. We reproduce two of your specimens, together with the reprint copies. Specimen No. 11, the reprint copy, is

C J MECCANTHY				W. L. MALINERI
			Cairo, Ill.	1
Эй				
	To Mer	Garthy	4 Malinski, s	Dr.
Cairo	Saw	and	Machine	Works.
Geundry and Machine Sheps.		SOD LEVEE ST	& SIO RAILROAD ST.	Belting and Mill Supplies.

not correctly treated. The firm name is not prominent enough and the business engaged in is accorded too much prominence. This results in the old pyramid style and a poor balance. Specimen No. 12 shows the correct treatment, good

C x McCARTHY W & MALINEAL	Cairo, Illinois,	1
**		

50 McCarthy & Malinski, Dr.

Cairo Saw and Machine Works.

FOUNDRY AND MACHINE SHOP. 49 Levee St. and 510 Railmold St. BELTING AND MILL SUPPLI

No. 12.

balance and correct whiting out, except between the last two blank lines. The same type is employed for the main display in each case, yet what a difference there is. Specimen No. 13, the reprint copy of a statement heading, illustrates forcefully a

ALL BILLS DUE ON FIRST OF MONTH.	
	CAIRO, ILL.
M	

In Eccount F. H. KENDALL.

General Blacksmithing and Wagon Maker.
Horseshoeing a Specialty.

1306 Commercial Avenue.

No. 13.

point we have often spoken of, and that is the practice some compositors make of employing too large type on their commercial work. No attention whatever was paid to proper

margins, and four different type faces were employed in conjunction. The compositor who set the No. 13 specimen had plenty of late material to work with, but he did not know how to use it. The No. 14 specimen shows the proper treatment,

	Cairo, Illinois,	190
VI		

In Account with F. H. KENDALL,

General Blacksmithing and Wagon Maker.

ALL BILLS DUE ON FIRST OF MONTH.

1306 COMMERCIAL AVENUE.

No. 14.

but is a trifle faulty as to whiting out. One more lead should have been placed between the second and third lines from bottom. These four specimens afford much room for study.

Charles J. Buehler, Milwaukee, Wisconsin.—In placing cuts in catalogue work, where there is only one line of title to go under the cuts, the line of type is counted as margin and the cuts should occupy the center of the page. The margins are what we suppose you refer to. If this is the case, the cuts are not right as to margins, but they are placed on the sheet in the right way. The pamphlet is quite creditable.

Thaddeus S. Walling, Freehold, New Jersey.—We reproduce your envelope corner, example "A." While this specimen is good as to design, yet it is faulty in treatment of the street and town address lines. We would advise the

FINEST EQUIPPED ESTABLISH-	EDWIN C. SLOAT, FUNERAL DIRECTOR
MENT IN THE COUNTY	SOUTH & THROCKMORTON STS.,FREEHOLD, N. J.

omission of the rule dividing the large panel, making two lines of the street address and setting "Freehold, N. J." in the size type employed for "Funeral Director." Not enough prominence is accorded the town.

EDWARD FITZGERALD, Appleton, Minnesota.—We reproduce your cover-page, example "B." We object to the manner in

when this design is cut up by the employment of rules, to the two "shot" ornaments, also to the border bands. This design, together with the type employed, would have been much better had these things been omitted. We have referred to the practice of employing too many rules in designs of this class and reproduce the specimen for the purpose of making clear the point at issue. Cut pieces of white paper the size of the border bands and the bottom rule of top section and top rule of bottom section, also the rules at the ends of lines, together with the "shots," and note the difference.



" B."

Walter H. Dodd, Anniston, Alabama.—The Norwood heading would have been much improved by continuing the 2-point black-face rule around the two lines, "G. H. Norwood, The Job Printer." (See specimen "C.") About six

points of space should be left around the panel between rule border and type. Then the matter in the upper left-hand corner should be set on the "square" or "flush" plan to balance the section in the upper right-hand corner. Omit the

PRINTING, RULING, BINDING.

Book, Job. Poster And 33333

G H Norwood

No. 12 East 11th Street

Anniston, Ala.

oc.

caps. and make it all one size type, omitting the light-face underscoring rules. Border on the Seminary cover is arranged in too fantastic shape. Other specimens creditable.

A PRESSMAN ARTIST.

Mr. George T. Schroeder is a pressman with Baughman Brothers, Frederick, Maryland, and during his spare moments has profited from the art atmosphere which radiates from THE INLAND PRINTER. He sends us the result in the accompanying



cartoon. Some time ago we published a very graphic account of the appearance of a printing-office in Mafeking after it was pied by a Boer Long Tom projectile. The cartoon we take to be an estimate by the artist of what such a place would look like after temporary repairs.

Mr. Heber Wells, of Paterson, New Jersey, has sent us a verse that he calls

MOTHER GOOSE REVISED.

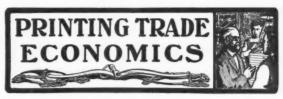
There was a man in our town, And he was wond'rous wise; He tried to run his business And never advertise. But when he saw his dollars out, With all his might and main, He worked a double-column ad., And scratched them in again.

It would seem as if this jingle were catchy enough to be taken up by some of the newspapers.

ANOTHER VERSION.

There were some men in our town. And they were none too wise; They would not read the merchants' ads., (The latter - their eyes.)

The merchants then used half-tone cuts. And now the ads. pull trade; Which shows how pictures throw mere words Completely in the shade.



BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the wellbeing of the masters and journeymen and apprentices of the craft.

PROGRESS IN BRAKES.

The Commissioner of the American Newspaper Publishers' Association, Mr. Driscoll, appeared at the late meeting of the International Typographical Union, and declared the willingness of his trade to settle the terms of labor by collective agreement with the Union. This movement is, indeed, encouraging to those observers of the phenomena of modern business life who hold that collective bargaining between representatives of the buyers and sellers of labor is the beginning of the solution of the social question; and the step taken by the publishers ought to exert a wholesome influence on the Typothetæ.

The Newspaper Publishers' Association possesses more wealth and social influence than the Typothetæ. Yet they did not display any of that undemocratic primness or repulsive gracious courtesy to inferiors which characterizes so many master printers whenever they think or speak of meeting the Union. While a majority of the Typothetæ thought of giving the Union a death-blow after its reverses at New York, Pittsburg and Kansas City, the newspaper men spoke words of wisdom and encouragement to their organized employes. As an unbiased citizen should address his fellowcitizens - nay, as a brother should talk to an erring brother, so spoke Mr. Driscoll in plain words to the compositors assembled in convention.

The Commissioner said, in the main: The International Typographical Union compels linotype machinists, proofreaders and foremen to be members of their organization. This is wrong and does not increase the power of the Union, nor the sympathy of society with the cause of labor. Furthermore, neither the main body nor the locals respect the obligations of contracts with their employers; nor do local unions always act in a fair business way when meditating changes of existing scales. Their method of enforcing new rules without consultation with their employers is wrong; it takes two to make a bargain, and the assent of both parties to form a compact. "Sweep out of your constitution and general laws all matters which are unfair or unjust to both parties. Then you can return to your constituents and report that permanent industrial peace has been secured and harmonious relations established between the members of the typographical unions and their employers."

Mr. Driscoll's earnest words evidently made a deep impression on the meeting, and will set the compositors to think a little more than heretofore about their methods. I venture to say that if the convention had been vested with power to act for the Union an equitable collective contract would have been formed then and there. But, alas, what I wrote in "The Errors of Trade-unionism" is but too true. The International Typographical Union is no embodiment of the brotherhood of printers. It is a loose federation of sovereign local unions, forming an impotent body. When it comes to the point of energetic action for the common good, the International appears like a wooden hero in a puppet-show, gaping and stalking along the stage to the leading-strings of a few hundred local unions who do the talking behind the scene. What a spectacle this is! The most intelligent members of the craft are assembled in convention at a cost of \$25,000 and have no more freedom of action than is necessary to oil their

clumsy governmental machinery and to start the perambulating ballot-box—the referendum—on its itineracy through the workshops of the country. Those labor-leaders whose duty it is to advance the cause of their class exhaust their wits by recommending their local unions to be in future a little less unjust toward their employers and a little more intent on promoting their own welfare than they were, for example, in Pittsburg, New York and Kansas City. And that is what they style popular government!

Let us hope that Mr. Driscoll will not lose patience while he waits for an answer until the migratory donkey carrying the ballot-box returns from his tour through the shops of the United States. It may appear ridiculous to ask the personal consent of the journeymen printers to the adoption of the collective contract system after their class has struggled for typothetæ and ought to be a sufficient motive for employing and employed craftsmen to act together against the spread of that terrible disease of parasitism in printerdom from which there is no escape if things are allowed to go on as they now do.

Speaking of the neighborhood of Boston, Mr. McMahon says: "Some of the largest printing establishments in the country are located here. They get their work from every State in the Union, especially schoolbook work and standard publications. The greatest handicap to organization work is the tripartite agreement. Most book and job printers have to do their own presswork and binding. Where we have unions, the majority of the best printers are ineligible to membership in either a pressman's or a typographical union. In most cases these men are first-class printers, being pro-

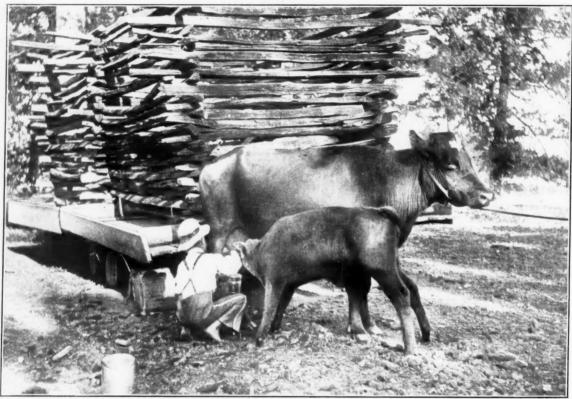


Photo by A. M. Smith, Crawfordsville, Ind.

MILKING-TIME.

this boon more than a hundred years. But men of good sense ought to abide with every form of popular belief and try to do some good while enjoying the nonsense of life; English trade-unionists were cured of their insane belief in the referendum; Americans will also some day adopt sensible business methods! In the meantime, a federation of the Newspaper Publishers' Union and the Typothetæ, backed by a defense fund of \$250,000, would materially advance the cause of workshop justice.

THE MISERY OF THE PRINTING TRADES.

This can hardly be more conspicuously depicted than it is in the reports of the district organizers submitted to the convention of the International Typographical Union. It is especially Mr. McMahon's report which gives a vivid picture of the deplorable state of the printing craft in Maine, New Hampshire, Vermont, Massachusetts, Connecticut and Rhode Island. What he says should be read in every union and

ficient at both composition and presswork. They are completely at the mercy of their employers—are paid anything from \$3 a week up to \$10 or \$12; work ten hours a day and have to work all kinds of overtime for single price. They are not only a constant menace to us, but they do us direct injury. In some of these towns first-class offices are maintained; the work turned out in many cases would be a credit to first-class metropolitan offices. They have agents who bid on work in the larger cities, and they get a surprising amount of it. There are offices in Vermont which have bid for work in San Francisco and got it. They can bid low enough to pay the freight and other incidental expenses. These things have been told to me by some of the master printers, but I hardly believed it until I verified it myself."

Let me add to this story my own observations on a tour up the State of New York. In the towns along the rail and water ways which insure cheap and reliable communication with the metropolis, good linotype composition is furnished

to New York houses for 15 to 20 cents per thousand ems. Fine catalogue work is done for about \$1 a page. I have spoken to good stone hands who work for \$8 and \$10 per week. One manager who received in New York \$35 a week turns out first-class work in upper New York for \$15 per week, and says that most managers get only \$12. Linotype address matter is furnished for 19 cents. These places keep agents in New York to communicate with their patrons daily, attending to proofs, etc.

What is the Union doing against this downright parasitism in the printing craft? The organizers travel from place to place and, distributing union tracts, try to form pigmy unions wherever they find a sufficient number of printers ready to take a charter. Forsooth, there are some small rural pigmy unions, but they legalize any kind of a scale to which employers choose to give their assent. Read the reports and you will find that \$12, \$13, \$15 a week; fifty-four to sixty hours a week; no overtime pay; 25 and 30 cents per thousand ems; in fact, any proposition can have the union sanction. These pigmy unions serve no other purpose than to secure the union label for ambitious employers, either to hold or to get the county advertising. Against starvation wages in printingoffices where official advertising or town work is no object, they are utterly helpless. The contributions of their members are so insignificant that they can not accumulate strike or benefit funds sufficiently large to inspire good and sedate craftsmen with courage enough to ask for living wages. But having the power to strike, the shifty members of these pigmy unions, who have no families to support and very little to lose or to gain, are a querulous set of men, easily incited by personal grudges to strike for trifles. This behavior, of course, annoys employers and disgusts those excellent craftsmen who can work at every branch of the trade. The only thing which the International Union can do under such circumstances, is to send an organizer who either gives the turbulent men "a sound calling down," or convinces the rural employers that by opposition to the union cause they run the risk of losing the county printing or the chances of ever getting this boon of their

In truth, the organizers meet with apathy everywhere. Mr. McMahon says: "They (the real craftsmen who coach herds of boys and girls) are as a rule ambitious and realize that they are not being treated justly. Their ideas of labor unions are somewhat distorted, being acquired in most cases from unfriendly sources." This statement, of course, is good for an official report and a polite way of excusing the impotence of the workingmen's trade organization in country districts. But it would be nearer to the truth and better for the future of the craft if the officers would simply state that those proficient craftsmen in rural districts who know every branch of the trade do not care to cast their fate with that kind of trade-unionism which is propagated by the agents of the International Typographical Union. They know that trade-unionism on the home-rule plan favors city workingmen at the expense of those employed in the country, and do not care for that brotherhood which distributes labor's share in the sum paid by society for printed matter in such an unjust manner that city employes get twice as much for their work as rural workingmen. Is it not an undeniable truth that the pernicious system of vesting every local union with power to determine a standard rate and to enforce any kind of rules, gives to the worst craftsmen in cities \$15 to \$18 and to the best \$20 to \$25, while the same men employed in country offices can earn only from \$5 to \$12?

Those skilful printers who are excluded from membership in the Union by the surprisingly stupid tripartite arrangement among the compositors, bookbinders and pressmen know that their interests are identical with that of their employers. Enabling them to underbid city printers by doing first-class work with herds of cheap boys and girls, they are, as organizer McMahon says, a constant menace, not only to the

journeymen, but to the entire craft. The incursions of the cheap country printers on city markets are showing most serious consequences. Steady and reliable book and periodical work leaves the cities while the market price of country printers remains. It has reached the subsistence level and has compelled city employers to reduce their standard of life.

The unbalanced bids of country printers have not only unbalanced the market prices of printed matter, but also the labor market of the craft. Steady and well-paying places in cities grow very scarce. The men who held them for years swell the list of unemployable printers. Their work is done by the non-union country foremen and their apprentices who are sent away (as soon as they become of age) to land in the city unions as "out-of-works." Union No. 6 pays about \$2,500 per month toward their support. How long will No. 6 pay this amount to preserve its questionable autonomy to the detriment of the craft?

Every year the International Typographical Union tries palliative legislation against this constitutional disease. Let me tell you, craftsmen, that there is no remedy except the abolishment of the home-rule system which causes all the evils of the craft. The large English trades-unions - such as the Amalgamated Engineers, the Boot and Shoe Operators, the Miners, etc., were as reluctant as the American printers are, to give up their primitive and antiquated system of organization. But they did it and now prosper, together with their crafts and their nation. Extend the jurisdiction of the metropolitan unions to cover every chapel and every individual printer in their neighborhoods. The chapels must be the units of the districts; the district must be the units of the national body. A permanent, well-paid, general government, with one scale for the whole country, even if graded as much as possible, according to present local conditions, will slowly but surely work toward the equalization of the standard rate on the line of the real purchasing power of the wages. As the four hundred local unions drift necessarily toward complete anarchy of prices and wages, so will one national union irresistibly tend toward-

IDENTICAL PAY FOR IDENTICAL WORK IN AN IDENTICAL COUNTRY.

THE INLAND PRINTER of July, 1900, published a letter from its Scotch correspondent, Mr. George F. Stewart, on the possibilities of an alliance of the masters' and employes' unions for the defense of their common interests. The opinions of this gentleman deserve more than a passing notice, because they reflect the present state of mind of those well-meaning American printers who feel that the whirlpool of competition works their business downward and neutralizes their skill and thrift to a disheartening degree. En passant they hear of progressive trades-unionism in foreign countries, and the message of prosperity through peace in the workshop vibrates in leisure hours through their souls like a lost chord in a dream. But when they return to business and the baneful routine of competition again enchains their thoughts, they croak like Poe's mysterious Raven their monotonous "Nevermore."

What reasons are there to believe that American printers will ever look upon the idea of universal trade-unionism as if it were something more than an empty hope of optimistic closet-scholars who forget the actual conditions of business life? Can we count on the existence of motives which are strong enough to impel the warring members of the craft to conclude an honorable peace? And, finally, is an alliance of masters and journeymen printers strong enough to carry out a common trade-policy aiming at a lasting reform of the present undesirable system which regulates their intercourse with other trades and professions?

Let us see. Primitive trade-unionism, as we know it, is rooted in the never-failing principle of self-preservation. Accepting this fundamental proposition as true, our question would be: Is universal trade-unionism a logical necessity

resulting by degrees from the actual conditions of present business life and the principle of self-preservation? According to my opinion it is. The inherited business system of unlimited competition has driven the market price of printed matter down to the subsistence minimum and the primitive trade-unionism of our days has forced the price of labor up to the monopolistic maximum. Besides, these two operative causes have undermined the morals of the craft to such an extent that no good man can really love our vocation. There is neither money nor pleasure in it.

By the term "logical necessity" I mean that mysterious power which drives men unconsciously into a certain direction. It is not necessary to define its nature in order to recognize the fact that the printers of our country are drifting rapidly toward universal trade-unionism—for the sake of self-preservation. Step by step employers of all trades adopt



Photo by W. B. Martin, Salt Lake City, Utah

A MEMBER OF THE "COLD-WATER ARMY."

the methods of organized labor while loudly decrying them. They form unions to fight their workingmen on one side and competition on the other. Many typothetæs are spending their means and energies in attempts to defeat primitive tradeunionism. Thereby they unwittingly lower the productive capacity of their members' plants, which depend on the energy of labor. If they defeat their unions, they will have to contend with the passive resistance of sulking workingmen. If the employers are defeated, the aggressive tyranny of overbearing chapels will neutralize every effort toward reduction of expenses. Meanwhile the process of demoralization is going on. Some master printers adopt all the tricks of vulgar trade-unionism under new names. Proscribing union men, they organize unorganized labor. Cursing union organizers, they favor the scheme of organizing the craft by walking delegates in gloves. Turning against the inalienable rights of laborers to unite on standard wages, employers combine on minimal prices for printed matter.

In the meantime the prevailing double-edged trade-unionism of employers and employes disgusts all craftsmen of the better class. Whoever can goes beyond its influences. Book manufactories spring up in country districts which work for prices that baffle all attempts to raise the craft upon a paying basis. Within fifty miles from New York good composition can be had for 15 and 20 cents a thousand ems.

Indeed, "logical necessity" pushed the craft onward. Primitive trade-unionism has created unbearable conditions.

Whither shall we drift? Quo vadis? The instinct of selfpreservation, forestalling destruction of the craft through individualism and crude unionism, will land us at a safe harbor. After all class-passions shall have spent their force and reduced prices and wages below the subsistence minimum, the majority of typothetæists and unionists will arrive at the conclusion that the safety of all depends on an alliance fronting society with a common demand for living prices and living wages. Society, which will never tolerate entire elimination of competition by trustism, will give its hearty consent to a limitation of competition on the line of living wages. It is by this time generally understood that the evolution of the system of trustism as well as competition results in degeneration. Real progress follows upon the adoption of the golden mean, by crafts, which is the natural limitation of competition through the price of labor. After the expenses of production, consisting in labor, rent, and interest, shall have been approximately equalized throughout the country, the burden of competition will be shifted from the price upon the quality of the work. Honest endeavor will thereby again find pleasure and remuneration in the pursuit of the mechanical arts.

The obstacles to this logical consummation of the elements which are at present at work within the different trades are blindness and parsimony of employers and union arrogance. But the apparent parsimony of capital toward labor is nothing more than a temporary outgrowth of the necessities of competition. Americans are by nature liberal and favor the rule, Live and Let Live. The blindness of intellect as well as the arrogance of labor result from passion and not from inertness of mind. The prominent trait of the American business men's character is docility and eagerness to learn from experience, coupled with decision of action after arriving at sound conclusions. There are no people in the world more ready than the American to submit to common rules for the benefit of all. No nation has more keenly than ours appreciated the economic lesson first taught by Adam Smith, that high wages do not necessarily mean high cost of production, and that a high standard of life tends to benefit industry.

Besides these natural advantages, the American industrial communities enjoy perfect liberty of action. No statutory or constitutional laws are in existence which might prevent the formation of such trade alliances as the printers of Germany and other European crafts have built up. The regulation of business questions between labor and capital is one of the powers "not delegated to the United States by the Constitution, nor prohibited by it to the States," but "reserved to the people." From time immemorial the rights and duties of the persons engaged in industry toward each other have been fixed and enforced by custom, here and there supplemented by law. Custom is the unwritten law of classes, tribes, trades, churches and neighborhoods for their members to act in a way deemed proper and beneficial for the interests of their communities. Growing from habit and popular experience, the laws of custom are changeable with the ever-changing social conditions of the people. There is no conspiracy or anti-trust law, no power at all in existence capable of resisting the American people organized by trades, in their endeavor to change the deleterious custom of fixing the prices of commodities and labor through unlimited competition. Those judges who mistake in their decisions Manchester economic theories for American constitutional law will soon disappear out of our courtrooms. A more absurd and unAmerican rule can not be imagined than their "Long live competition, down with industry!"

Let me tell my Scotch friend and critic from my own point of observation, that even the most inveterate individualistic trade-papers speak in all strains of arbitration before and after strikes. The Newspaper Publishers' Association has approached the Union with propositions of lasting peace. The late convention of the Typothetæ has developed a strong minority in favor of arbitration. Even if the irreconcilables

should gain small advantages here and there, they can not forestall natural progress. But we must be patient. Nature makes no leaps. From the present anarchy in printerdom to a state of mutual agreement on order and prices is a long way, and identical pay for identical work, with due consideration of the actual cost of living and operating business in cities and country districts, is the end and not the beginning of a great reformation of trade customs which is going on in our broad country.

RAT-LISTS AND BLACK-LISTS.

The Lansing Typographical Union circulated among the visitors of the late Union convention a large "rat-list," which is, of course, a reversed "black-list," with unexpected results. While the employers' black-lists help the cause of labor and give the nimbus of martyrdom to those whom they are to ruin, it is the union rat-list which operates against the cause of labor and helps the ostracised workingmen to find remunerative employment. The Lansing Union rat-list, for example, informs the employers of that town that there are eightytwo masculine and two female compositors ready to make common cause with them. Nay, it compels these eighty-four persons for the sake of self-preservation to join the employers and to do everything to destroy that union which is intent on ruining them and their families. This primitive warfare with recoiling boomerangs is slowly building up a non-union army of printers as large as the Union army, under the leadership of skilful foremen who are also ostracised by cliques of workingmen, loud in meetings and weak in shops. No better service could be done to the irreconcilable employers than regular publications of rat-lists in all cities of the Union.

Indeed, this is no rational way to prevent ratting. Evils can only be cured by removing their causes, but never by creating new evils. The abuse of the striking-power by local unions breeds that non-unionism which has a show of justice. Domiciled and right-minded workingmen, especially in small towns where they are held by family and property ties, can not afford to strike for every trifle. Reduce the number of valid causes of strikes to the two which have a priori the assent of all American workingmen, namely, strike only for the standard rate and the normal day, and there will be no dissenters in our country - that is, no rats. Do not allow the local hot-heads to declare war against their employers, but lodge this power with the main body. And then, when you strike in Lansing, Kansas City, etc., do not let it be a strike of the local union, but a strike of the International, with its inexhaustible means and moral strength. Away with the guerrilla warfare in printerdom!

APHORISMS.

In these days, politicians have very much to say about the restraint of trade through combinations of employers or workingmen. Why do these so-called friends of the people never mention that terrible restraint of trade which follows in the wake of over-competition and over-production, reducing prices and wages below the subsistence minimum, paralyzing business energy and ambition and resulting in bankruptcy and poverty?

Every producer who opposes trade-unionism declaims about the constitutional rights of property and their violation by united workingmen. Have laborers no rights of property in their stock of trade, labor? Does a person's insistence upon his rights in concert with others invalidate his original rights of property?

Wise men reach the hearts of their workingmen through conciliation. Vain socialists and vehement trade-individualists try alienation and estrangement through systematic warfare against trade-unionism.

Conciliate the union and you can argue with your workingmen. Trade-unionism is a matter of faith and not of argument. It is the sum total of the workingman's economic knowledge and experience. Logic can never undo faith, but faith always upsets logic. Arguments can not disprove trade-unionism, but trade-unionism always disproves trade-individualism. Trade-individualism exists in our country only in the brains of men who do not see corporations, trusts and labor unions.

The substance of the faith of trade-unionists is this: In union is strength. The unproven idea of trade-individualists is: In self is strength. The latter point to such self-made men as Carnegie, Gould, etc., in proof of the correctness of their faith, forgetting that in fact there never were self-made men except Robinson Crusoe. Trade-unionists point in proof

of their belief to the happy standard of life of all industrial nations of all ages, which allowed their working people to organize themselves by crafts. I believe in trade-unionism, but as there is a difference between the religious ideas of a poor and superstitious woman and those of an enlightened priest, so there is a wide gap between the trade-unionism of a labor jingo and that of a well-informed, responsible business man.

ANSWERS TO CORRESPONDENTS.

LABOR EDITOR .- Question: "Don't you think it dangerous for the International Typographical convention to muzzle the labor press? current phrases about the sanctity of the press lead many editors to claim immunity not only from error and criticism, but also from the laws of common politeness. Labor unions are, in our country, militant bodies surrounded by many enemies, and I think they would be quite justified by following the example of the Miners' Parliament and other leading English trade bodies, who exclude the press and the public from their meet-They issue to the newspapers brief and guarded statements of the conclusions arrived at during their sessions and well-edited reports to their subordinate unions. I do not care to examine the case in point, the Chicago Federalist versus Donnelly. I think that, on the whole, the ex-president has done all he could under the distressing circumstances of his term of office and that he is as loyal to the cause of labor as any man affiliated with the Union. Let the unions create more auspicious conditions by changing their form of organization, and there will be less cause to find scapegoats for the sins of local unions. The methods adopted by some ambitious candidates to win friends by accusing their opponents are very bad. They are so shameful and so hurtful to the common interest of labor and society at large that I would forbid the use of types, presses, paper and ink in cases of complaints altogether. If a member has anything to say about the conduct of a brother in office, let him do so in public meeting, according to the rules of parliamentary politeness, in the face of the accused. To send out circulars or newspapers containing charges against any person is like ambuscading an adversary and attacking him at a disadvantage - a mean abuse of the liberty of the press.

THE MASTER, New York.—" My notions of social reform have settled the conviction that reforms begin with the man, and not with any society." I fully agree with you on this proposition, but venture to point to the fact that there are, right in our midst, several societies which are also in need of reform. According to my conception, all associations of church and state are intended to benefit the individuals, but, alas, sometimes hurt them in body and soul. Then reform begins with societies. So do many trade societies of our age commit grave errors, and instead of



AT LONG BRANCH.

This is not Sir Thomas Lipton after America's cup, but a gentleman well known in engraving and electrotyping circles. He is somewhat of an athlete, but his friends say he can make half-tone cuts better than sail a yacht. Who is it?

helping individuals along they often hinder them. Therefore, dear Master, I made it my business to begin a reform of American trade-unionism, and I beg you to help me in this overwhelming task. American printers have, so far, left the education of apprentices, journeymen and masters to individual efforts. The results of this plan are distressing. Let us try in future to reach the individual printers of every class through the two organizations which have grown up with the country—the Typothetæ and the Union. Efforts in this direction will undoubtedly do much good to individual members of these trade bodies.

GOVERNMENT PRINTER, Washington, District of Columbia.—Question:
"Is Stephen Bell right in asserting (Typographical Journal, September, 1900): 'The Malthusian doctrine is not true. There is no need of aggressions abroad?'" The article in question is Socialistic in spirit; I shall, therefore, answer with the words of the leading Socialists, and refrain from stating my own opinions. In general, the Socialistic philosophers avoid to enlarge upon the problems of over-population, because considerations of this nature reveal the weakness of their doctrine. Lasalle was one day directly asked what he thought of the advice to

check population in order to improve the conditions of labor. His answer was: Firstly, that advices of this nature would never be taken; secondly, that the practice of abstinence is "Schweinerei," i. e., immoral; thirdly, that it would take at least one thousand years ere the whole earth would be cultivated and ere the danger of over-population could approach the human race. The first and second of these propositions are no arguments; the third is an admission of the truth of the doctrine taught by Malthus. Karl Marx maintains that there is no over-population of the whole world, but admits the fact of surplus population of districts. Capital I, 656, states: "An abstract law of population exists for plants and animals, as far as men do not interfere." I take this and Marx's theories on surplus population in consequence of the capitalistic method of production as an admission that there is a very strong grain of truth in the Malthusian doctrine.

JOBBER, California.— I can not advise you to come East without having an engagement. The Union No. 6 pays monthly about \$2,500 for out-of-work and pensions, which tells a story. We pay to really good men from \$18 to \$25 per week, and I suppose this high class of compositors is as much in demand on your side of the continent as it is on ours.

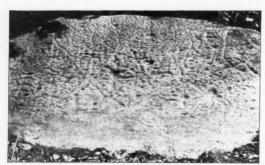
Berthold, Chicago.—You judge hastily of the class of employers. As according to Gresham's law, bad currency will always drive away the good money, so will in the course of time bad employers drive away good ones. It will be hard for you to find your ideal of a master printer.

APPRENTICE, Milwaukee .- Do not leave your place. According to description and samples of work, you are in a printing-office of the better class. You will meet gruffy and unpleasant workingmen everywhere.

STUDENT PRINTER, New York .- You need not study logic. This science is never of practical use, but has only a theoretical interest for those who study metaphysics. As it is not necessary to study the laws of digestion in order to digest properly, so it is useless to study the laws of thought with the hope thereby to learn to think right. Study facts to increase your stock of knowledge and to clear it of all chaff. reasoning powers will do the rest to your and your fellow beings' satis-

INDIAN ENGRAVERS.

In Jackson County, North Carolina, near Cowart postoffice, there is a specimen of early Indian engraving that should be of great interest to ethnologists. The engravings are hieroglyphics, the meaning of which are not at present known to any of the people living in the neighborhood. The carvings appear on a stone known as "Indian Rock," but comparatively few are aware of its existence, and even these regard it with indifference. Inquiries among the older inhabitants elicited very little satisfactory information beyond the fact that at an early time the Cherokees visited the rock periodically, bringing young boys with them, and used it as a sort of school of instruction. The older men would go carefully over the carvings, explaining and declaiming with a good deal of animation,



CARVINGS ON "INDIAN ROCK," JACKSON COUNTY, NORTH CAROLINA

while the youngsters absorbed their lesson. Not many years ago an aged squaw, accompanied by two Indians from the Western reservation of the Cherokees, visited the rock and spent several days in examining the tracings. One of the residents secured an explanation of the carvings from her, but was not sufficiently interested to make a record of what he was told, and so forgot it. It is said that the carvings are a map of the country, with explanatory text. We are indebted to Dr. Ramsey, of Asheville, North Carolina, for the photograph from which the engraving shown herewith was made.



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next Issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype machinist. \$3, postpaid.

THE LINOTYPE MANUAL.—By Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. \$1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

LONDON and Manchester, England, have Linotype schools.

THERE are about thirty Linotypes in use in different offices in the Transvaal and Natal, South Africa.

THE two leading Hebrew newspapers of New York city have each two Linotypes, using the regular Jer. ish characters.

THE McPherson (Kan.) Republican recently purchased a Simplex machine, and the Age of Reason, of Girard, Kansas, is now using a Linotype.

THE Mergenthaler Linotype Company has declared a regular quarterly dividend of two and one-half per cent and an extra dividend of two and one-half per cent.

TACOMA, Washington, has adopted the following machine scale: Operators, \$4.50 per night (eight hours); day-work, \$4. Machine tenders: Night-work, \$27; day-work, \$25.

THE Canadian Composing Company, Montreal, Canada, manufactures the Monoline composing-machine, not the Monotype, as stated in our last number in this department.

HUGH GLEN, a Linotype operator on the Portland Oregonian, on August 17 last, according to a statement made by the publisher, set 83,850 ems, or 2,830 lines, in eight hours under ordinary circumstances.

In the colonies of Great Britain, the Linotype scale is practically one-fourth the hand rate. The British associations, however, insist upon a minimum rate of 21/2d per thousand ens and seven hours' composition.

"ART workers" in France are exempted from two years' compulsory military service, and a French jury, in dealing with the various claims presented for such exemption, decided compositors and machine-minders came under that head.

At the semi-annual meeting of Dundee (Scotland) Typographical Society the members spent some time discussing the question of the employment of girls for typesetting and machine work. Strong disapproval of the practice was expressed and a resolution was agreed to that the Executive Committee take steps to "safeguard the interests" of the compositors and machine men.

"WE are experiencing the same trouble with Monotype machine tenders that Linotype users had to contend with for a long time," said Mr. W. L. Lightbown, expert mechanic, who is installing Monotype plants in various parts of the country. "There are certain machinists who are trying to make a close corporation of their knowledge of the mechanism of the Monotype and will not give out the least information to the operator, but the number of Lanston operator-machinists is increasing

just the same. Give the operator a chance and in a short time he can take care of his machine as well as the average machinist."

A London Linotype operator was awarded £75 as damages by a jury for personal injuries received while working at his machine. In attempting to prevent an overhead shafting from falling, his sleeve caught and he was drawn into the machinery and badly injured. The defendant's case was that the plaintiff had no business to endeavor to put the machinery right. The jury, however, found for the plaintiff for the amount claimed.

DONALD MURRAY, an Australian, has assigned to the Postal Telegraph Company his invention for sending telegraph messages at the rate of over one hundred words a minute and receiving the message so sent on an automatically worked typewriter. It is also proposed to adapt the invention to operating the keyboard of a typesetting machine, but those who propose this innovation do not realize the obstacles in the way of such an application.

KEYBOARD INSTRUCTION.— Louis C. Quin, Washington, D. C., writes as follows: "I have been told that The Inland Printer Company publishes a pamphlet on the proper fingering of the Linotype keyboard. Can you inform me more fully on the subject? Also as to whether separate keyboards can be obtained." Answer.—The pamphlet you refer to is noticed at the head of this department. Dummy keyboards are manufactured by a Denver firm.

Big Six (New York Typographical Union) has adopted a scale for the Lanston Monotype which waives jurisdiction of the casting-machine attendants, but debars them from performing the duties of machinist and confines them to necessary cleaning, care of metal, rejustification of irregularly cast lines of type, etc. They will not be permitted to operate the keyboard, set, lead or distribute type, correct proofs or perform any other work of a journeyman printer.

A SPECIMEN book of Typograph matrix faces from the German Typograph Company shows forty-five different styles of faces used with their machine, in moderns, old styles, Gothics, Ionics, etc., and adaptations of their keyboard for composition in German, Danish, Norwegian, Swedish, Dutch, French, English, Spanish, Hungarian, Bohemian, Russian and Slavonian. The Typograph manufactured by the German company is a combined setting and casting machine using female matrices.

A regular reader of this department has this to say concerning it: "I wish to thank you in advance for the series of articles you promise on the machinist end of the Lino. The departments of The Inland Printer are all of the best, but this one, to my mind, is perhaps the most needed for the advancement of the craft. It is very nice to be beautiful, and better still to be useful, but a combination of both beauty and usefulness is found in every issue of The Inland Printer. 'More power till ye!"

In a series of experiments made in London to determine comparatively the length of time necessary to make corrections in hand-set type and Linotype matter, it was found that corrections could be made from thirty to sixty per cent faster by machine than by hand. A take of exceptionally bad copy, containing 9,200 ens, with outs, etc., written in the margins, was set on the machine in one hour and five minutes and corrected in twenty-seven minutes. By hand the composition took five and one-half hours and the corrections one and one-half hours.

The Wellington (New Zealand) Conciliation Board, to which was referred the dispute as to wages, etc., on Linotype machines between the Wellington Typographical Union and the proprietors of the local newspapers, has finished its labors and made its award, which has been accepted by the union but declined by the proprietors, and the matter has, therefore, been referred to the Arbitration Court. The award, in the main, was in favor of the contention of the union, except as to hours and rate of pay, which was a mean of the propositions of both

parties, and recommended a seven-hour day at 1s 10d per hour or $3\frac{1}{2}$ d per thousand ens for minion and smaller type, $3\frac{3}{4}$ d for brevier, and $\frac{1}{2}$ d extra for larger type; night-work, 2s per hour or piece-work at $\frac{1}{4}$ d advance of day rate. Both sides quoted freely from The Inland Printer in the hearing before the Board.

The Rogers Typograph.—J. E. Harris, manager the Advocate, Green Bay, Wisconsin, wants to know why the Rogers Typograph can not be purchased in this country, and, if bought in Canada and brought here, if the Typograph could be used without paying royalties. Auswer.—The Mergenthaler Linotype Company owns the United States patents on the Rogers machine and has discontinued its manufacture, because of the greater speed, wider range of work and longer life of the Linotype Company.



Photo by Geo. A. Furncaux, Chicago

Pusher on the Kankakee.

type. The Typograph, if brought into this country, would infringe United States patents, and its use would be prevented by process of law.

Mr. Allison Stone, in charge of the Linotype plant of the Daily News, Chicago, has added to his list of ingenious contrivances to facilitate work in the News and Record composing-room, the application of a specially designed individual motor to each of the twenty-eight machines under his care. These motors were designed and constructed entirely by the News staff of machinists and electricians, Mr. C. B. Davey having charge of the electrical work. They are one-quarter-horse multipolar motors and are suspended from the two lower tap-screws of distributor bracket, the connection to machine driving pulley being made by a short two-inch belt.

The following query has been received from Charles Lenz, with the Belleville (Ill.) Post and Zeitung: "On a Mergenthaler machine used in our office, we had a 'squirt' about two weeks ago, which covered part of the mold disk and also filled

up the screw-holes of the screws holding the mold in the disk. All the metal came off all right except that in the screw-holes, and it will undoubtedly cause trouble when mold has to be changed. Kindly state in The Inland Printer how it may be gotten out without damaging the screws or mold." Answer.—This question shows that the inquirer is a careful young man, and not one of those who seize a hammer and cold-chisel and proceed to "fix" the machine every time something goes wrong. Your apprehension, however, in this case is unfounded. With a piece of brass rule clean metal out of screw-head slots and you will have no trouble in removing screws with a screw-driver. The metal surrounding screw heads will then be easily removed.

A LETTER from W. M. Campbell, Eureka, California, gives some interesting details of his experience in the handling of one Mergenthaler machine. The average output during the year the machine has been in use has been from forty to fifty-five thousand ems minion daily on newspaper composition. Only \$2.35 has been expended during this time for matrices and supplies. There has never been a delay of fifteen minutes at one time from any cause. Considerable book-work in small pica, brevier and minion has also been done in widths ranging from seven to twenty-eight ems. Mr. Campbell has had no factory experience and no assistance from the outside at any time. He is merely another one of those printer-machinist-operators who are daily demonstrating their ability to cope with the intricacies of the Lino. As the manufacturing company claims there are over five hundred single-machine plants in the United States, it would seem the operator-machinist is a factor to be considered in machine calculations of the future.

THE London Society of Compositors has warned its members against entering speed contests on typesetting machines. The reason for this action was that attempts had been made to base the rate of wages on the results of these contests, which were held under more favorable conditions than ordinarily prevail in newspaper offices. The Linotype Company admits that the best machine men are members of the Society. These competitions are being held in various cities of Great Britain. The tams are as follows: No entrance fee; two hours' continuous work after a half-hour's practice; competitors must look after their machines as in ordinary way of working; the type, nonpareil, sixteen picas wide, only lines in which no errors occur being counted. The prizes are: First prize, championship gold medal and £5; second prize, silver medal and £3; third prize, bronze medal and £2. All competitors averaging not less than 12,000 ens correct matter an hour will receive a certificate of merit. The Linotype Company is promoting these competi-

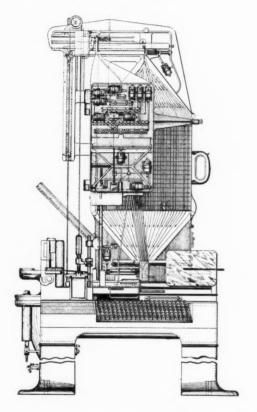
POOR ALIGNMENT.-Frank L. Miller, operator-machinist in the office of the Daily Star and Weekly Gazette, Meadville, Pennsylvania, writes the following letter: "Being in a little trouble, I thought it best to come to headquarters about it. The Gothic letter on our two-letter matrices began to look 'squabbled' some time ago, and has steadily grown worse. The letters are badly out of alignment, a few always higher than the others. The matrices are more or less bruised on the lower ears on the casting side. The publication of a remedy will greatly relieve me." Answer.-The cause of the bad alignment is the difficulty you have noticed - the ears of the matrices being sheared away on the upper side of lower ears. Throw out all such matrices. To prevent the recurrence of this trouble, adjust the first elevator by the set-screw in the elevator head so that the elevator descends, when conveying a line to the mold, low enough to prevent the mold, as it comes forward to lock up, impinging on the ears of the matrices and shearing them. The ears should fit into the groove in the mold loosely until the elevator rises slightly-one thirty-second of an inchto align the matrices. If the mold disk locks up too closely against matrix line before alignment takes place, the elevator can not rise to properly fulfil its function. The mold should

advance to within .010 of an inch of vise jaws—adjusted by eccentric pin in mold-slide cam roller. Adjust the second screw in elevator head so a tight line will stop the machine, and then never force a tight line through; raise the elevator and remove a matrix if line is too long.

WHISKERS; THEIR CAUSE AND PREVENTION.- F. C. D., St. Louis, Missouri, submits the following: "The presence of whiskers, or burrs, in Linotype print is one of the greatest and most unnecessary evils the proprietor of the Linotype plant has to contend with. The whisker is produced mainly by the adhesion of metal to the spaceband at the casting point. Take a spaceband with a. accumulation of metal on it, place it in its proper position beside a matrix and squeeze them together in a vise, and you will have made an indentation in the matrix. Place this matrix in a line in a machine and the result will be, when a line is cast, you will find a fin projecting beyond the face of the letter, which, of course, will show in the print. What you have done with the matrix and spaceband by squeezing them together in the vise is exactly that which the machine does in the regular course of operation. Each line is locked up and squeezed tightly, and if there is any metal on the spaceband it is sure to crush in the wall of the matrix. The principal causes of metal adhering to spacebands are: Spacebands and matrices not receiving proper attention; hot metal; insufficient number of spacebands: casting short lines: improperly repaired spacebands. The following is a good method of treating spacebands and matrices: Take a smooth board about 12 by 12 inches, cover it with a piece of felt, procure pure and very finely ground graphite, distribute graphite on the felt, then shake off the loose graphite and rub the matrices on their sides on the felt until they obtain a gloss, the object being to fill the pores of the brass with graphite without leaving any loose graphite on them. Graphite is the best known lubricant; it assists the spacebands in justifying, and even the best solder will not stick to metal coated with graphite. Repeat this operation with the matrices about once every two months. The practice of washing matrices in gasoline is a useless and injurious proceeding. It makes the matrix clean, but it also opens the pores of the brass and puts it in the best of condition for adhesion of metal. A simple and effective way of treating the spacebands is to hold them in the left hand, spreading them out so that the place where the cast occurs is exposed; moisten the thumb of the right hand with oil and rub thoroughly the casting point; then dip the thumb into graphite and rub same as with oil. The spacebands should be treated in this manner at least once for each eight hours' use. Hot metal is a great propagator of whiskers. Use your metal as cold as possible. By keeping the mouthpiece hot it is possible to use comparatively cool metal. The gas supply should always be under the control of the mercury gas governor. If an insufficient number of spacebands are used they become hot and take on metal very readily. The short-line lever or so-called pump-stop should always be in working order and set to shut off all short lines. In repairing spacebands care should be taken that the work is properly done. In many cases improperly repaired spacebands have been the cause of the destruction of entire sets of matrices. If your print shows whiskers, examine the matrices closely and remove all those having indentations. When a set begins to show a few whiskers it is only a question of a short time when they will develop a full beard. They should be removed and replaced by new ones. I have no faith in the proposition of filling out the indentations with soap or any of the preparations sold for this purpose."

The Bellows Electric Compositor.—A description of this interesting typesetting machine, electrically operated, is presented to our readers this month. The Electric Compositor is still in embryo, but an experimental machine built in Cleveland, Ohio, has demonstrated the practicability of the invention. The view we present herewith gives an idea of the lines on which Mr. Bellows is working. Experiments were begun in

1891, the first set of patents being taken out in 1897. The movements for assembling, distributing and spacing are done magnetically. When the operator on the Bellows machine depresses a key in the fingerboard, the lowest matrix in the corresponding channel of the magazine is released, and drops to the point of assembly. When it strikes this point the impact operates a magnet, which pushes it to the left a distance exactly equal to its own thickness. This action is repeated for each letter of a word. When all the matrices for a word have been thus assembled, a space key is touched, and a space tube (empty) drops into place at the end of the word. This is repeated until all the words for the line have been assembled directly in front of the operator. The space tubes are connected at their upper ends with a magazine of space pieces of various thicknesses. During the process of assembling, an automatic measuring device takes account of the thickness of each letter and reports it to the space magazine, so that when the whole line is ready the space magazine is ready to deliver



to the line, through the space tubes, a number of spaces equal to the number of words in the line less one (no space being required after the last word), and of a combined thickness necessary to fill out the line to exactly the required length. The operator then touches a "line key," so called because it releases from the space magazine the spaces needed to fill out the line. The spaces so released from the space magazine are then dropped through the tubes, and the tubes are withdrawn. When the tubes are withdrawn, leaving the spaces in place between the words, the line is automatically clamped together at the ends and shot along to one side of a flask mold, having a cavity corresponding to the length of the line, with a width equal to the height of standard type, and a cross-section equal to the body of type intended to be composed. On the side of this mold opposite the line of matrices is a pot of molten metal and a force pump. Instantly the line of matrices is presented to the mold, the force pump acts, injecting just enough metal

to form the body of the slug or type line. The line of matrices is then withdrawn and sent in an elevator to the top of the machine, to be distributed back to their various channels each matrix going then to the top of its channel. The slug is ejected from the mold, trimmed, and delivered to a "galley." This process is repeated for each line. Excepting the primary movement by which the matrices are released from the bottoms of the channels, all these movements and acts are electrical. Each magnet as it acts energizes the next, and the succession of actions is so very rapid that there is practically no limit to the capacity of the machine. It will work as fast as any opera-tor can play his keyboard. The current required to run the machine is about that required by an ordinary incandescent electric lamp. The motor used for casting, ejecting, and trimming the slug, and for elevating the released line of matrices to the distributor, has one-eighth of one horse-power. While all the parts of the machine are under cover, any part of it can be reached in a few seconds of time. Change from one body (or size) of type to another is made by withdrawing one magazine and sliding in another, in about one minute's time. Distribution of a line of matrices after a type slug has been cast from it is effected by means of a row of magnets controlling a series of switch gates in the upper part of the machine over the magazine. The matrices have small round holes drilled at intervals midway of the length of each, no two letters being perforated alike. Wires connecting with the magnets controlling the switch gates are presented to the matrices as they arrive at the throat through which they must pass down. Where the points of these wires touch the metal of the matrix, the corresponding magnets move and switch the gates past which that matrix must run. Where the wires come opposite perforations in the matrix, their corresponding magnets do not move. Thus each matrix is made to telegraph its own channel open, and thereupon it goes to its place in a fraction of time so small as to be almost incalculable. This method of distribution is one of the most valuable features of the invention, because it keeps the magazine full in precisely the rate of the operator's speed, no matter what that speed may be, and because it can not make an error by getting a matrix into any other than its own channel. The Bellows machine has 126 characters, so that each machine carries caps, small caps, lower-case, figures, points and all the signs. The machine complete weighs six hundred pounds. The United States market will not be open to the Electric Compositor until about the middle of 1901 on account of the patent owned by the Mergenthaler Linotype Company on a combination of assembling, casting and distributing in a single machine, issued in May, 1884.

PATENTS.

Another improvement to the Linotype machine has just been patented as No. 658,740. It was designed by Mr. Mergenthaler three years ago and provides for the handling of an increased number of matrices without increasing the number of finger keys. Two different characters may be carried in the same channel of the magazine, from which they are delivered alternately by the operation of the keys.

The Linotype Company owns another patent, No. 657,429, by J. H. Lynch, which covers a device for overcoming the danger of transpositions. The characters on the right of the keyboard are brought to the assembling point in exactly the same space of time as the characters on the left, which are

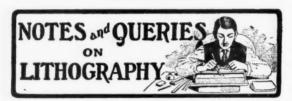
F. B. Converse, of Kentucky, in patent No. 657,282, shows a mechanism for ejecting type or matrices from the channels of a composing-machine.

Mr. Converse has also patented a distributor, No. 657,309, which contains one very novel feature. The lines of type are taken from the galley into a series of carriers, which pass across the ends of the channels into which the type is to be distributed. A type may be withdrawn at any point in the line, thus securing much more rapid operation than is possible in the

ordinary machine, which only permits of the removal of the characters on the end of the line.

The Typobar patents are out, being five in number, from No. 657,039 to No. 657,043, inclusive. No. 657,039 shows the extensible space used in justifying the line. The spread is obtained by the turning of small pieces of flat steel. No. 657,041 describes the whole machine in detail. The matrices are stored in the long magazine at the top and descend the curved guides to a central point at the left of the keyboard. The system of distribution is shown in No. 657,042, in a rear view of the machine. No. 657,043 shows the method of handling the line slugs, and also the construction of one of them. The base is of steel and the type face of an alloy of lead and antimony, the latter being clamped on by pressure.

Thaddeus Cahill, the man who has devised a sort of piano keyboard for typesetting and typewriting machines, has taken out another patent, No. 657,478, in which he shows a machine having only thirteen keys, which can be made to produce all of the ninety ordinary characters.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers Street, New York.

WAGES PAID BY THE UNITED STATES GOVERNMENT TO PROVERS, TRANSFERRERS AND PRINTERS.—A subscriber asks: "Has the United States Government a lithographic plant, and if so, what are the wages paid to pressmen?" Answer.—The wages of transferrers who can work from steel and copper plate are \$25 to \$35, provers \$25 to \$35, pressmen \$22 to \$25.

Manufacturers of Litho-printing Colors in America.—Years ago the lithographic printer was obliged to have every ounce of color imported from Europe. Then he was put to the arduous task of grinding many of the inks for his daily use. A pound of carmine at \$40 consumed over a day of hard labor to prepare for the roller. This is all changed in our day. We can now buy a brilliant, serviceable red for a few dollars.

Polished and Split Diamonds for Litho Engravers.—P. S., New York, writes: "Could you give me the address of a party who does diamond splitting and repolishing for ruling machines? I have three script diamonds and one machine diamond which need fixing up." Answer.—The Mendes Diamond-cutting Factories, 51 Maiden Lane, New York, are in a position to do this work. They also set split diamonds. The engraver better try the splits first in a holder to ascertain the proper cut.

THE WHARF-LITHO PROCESS.—C. S., Cincinnati, Ohio, writes: "I have heard very much of late regarding Wharf-litho process, enabling any type printer to print from flat surfaces in the type press. Does this mean that a plate drawn and transferred by the litho process can be printed from on an ordinary type press, without changing rollers, or adding damping apparatus?" Answer.—The Wharf-litho process, of which I have the proofs as they are struck off from a type press in London (so far I have received a proof with two printings and a subsequent proof with six printings of the same job, with promises from the operators that proofs will be mailed as the work progresses), is a method of preparing

a plate chemically, dispensing thereby with the necessity of damping the plate; consequently a plate lithographically produced can be printed from in a type press. I have written for further information and trust to be able to furnish Inland Printer readers with more detailed description on the subject in due course of time.

True Progress in the Graphic Arts.—The fear has often been expressed in lithographic, crayon and stipple artists that the modern processes would destroy the individuality of the artist or draftsman. Evidences appear stronger every day that this fear is groundless. The mere imitator has had to give up the struggle for supremacy, the cry now of employers from many parts of the country is: "We want a man who can draw figures," or, "A man who has ideas," or, "Our work must have style," etc. The progressive man is in demand today more than ever. As the standard of artistic excellence has advanced, so has the popular taste kept pace with it.

THE THREE-COLOR PROCESS VERSUS LITHOGRAPHY .- H. W., New York city, asks: "I am a lithographic stipple artist; have a chance to learn the three-color process for type printing; is there a future in that branch, warranting my giving up a position in my trade? I will get \$12 per week to start.' Answer.-According to your samples submitted you are a very good lithographer and ought to find no trouble in securing a fair price for your labor, say not less than \$20. On the other hand there is a demand for three-color work, especially for the type press, because the litho three-color process does not render the colors as brilliantly as the former. It seems to me that much work which was heretofore too expensive for straight lithography will be done from raised plates and lithography must confine itself to commercial work in the large sheets exclusively or to high art. I think, therefore, that there is plenty of room and fair compensation ahead for the efficient, technical colorist. The knowledge which a lithographer has acquired in his branch of working colors over and into each other is the most valuable asset he can bring to the successful operation of three-color work.

LITHO VERSUS COPPERPLATE ENGRAVERS.—W. M. S. Co.: Regarding your desire to secure a good litho engraver and designer who is also first-class in engraving and lettering on



Photo by A. M. Smith.

"COME, BOSS!"

copper, I would say that such a man will be very difficult to get. In the first place a lithographer could not engrave on metal because of the light method in which his hand is trained. A copperplate designer and engraver can, however, learn litho engraving easily because he is technically superior to the former in the coöperation of the eye and hand, and from the substance he works upon being more difficult to cut. Still the tendency of our time is toward specialism; instead of finding men who study various branches at the same time, the requirements are such that you see men following only a part of a profession and devoting their entire attention to

that, getting naturally very perfect in their calling. So we have the engraver of script, lettering, of ornamented work, of standing lettering, of buildings, of portraits, of maps, of fashions, of machinery, even the spool label engraver, the drug label engraver, and the poster letterer are distinct callings which were formerly filled by one person.

TABULATED LISTS OF RESPONSIBLE HOUSES IN THE LITHO AND PHOTOENGRAVING TRADE.—E. K., Cincinnati, Ohio, writes: "For the purpose of sending out circulars to the lithographic and photoengraving trade of the United States and Canada, I would like to get the addresses of these houses, etc. I use The Inland Printer for general advertising, but these circulars I want to send direct." Answer.—I enclose a list of business houses, tabulated by a concern that has given its exclusive attention to this line of business for many years, and they can furnish most anything required in the line of addresses, rating of firms, etc. Would say that the photoengraving firms tabulated do photolithography in many instances, especially those of New York city.

SHADING WITH INDIA INK WASHES.—A correspondent writes: "Not being busy at my trade as a lithographer, I undertook to work on process fashion plates, which have to be drawn on paper and then photographed and developed on stone. The india ink washes trouble me. I can not get them clean, nor can I manage to grade or shade tints off evenly. Is this in your line to give me a hint?" Answer.-The best way, perhaps, to shade off large graded tints is by gradually adding water to your brush as you work along, or vice versa, gradually add color to your brush as you get to a deeper shade. The brush must be taken full and should be as large as possible. Soft edges can be taken off, while the color is still wet, by a clean brush containing clear water; very soft graduations in faces are worked in by a fine stump and lead-pencil dust. Good sketching bristol should be taken and a superior grade of india ink. Large, even spaces are best done by wetting the card first (generally the soft, diffusing parts are worked wet), then the details are worked as at first stated, and finally the high lights and deepest shadows are put in respectively by white and black touches.

BRITISH AND AMERICAN MARKETS.

It is very difficult for manufacturers in this country [England] to realize the enormous extent of the demand in America for printing type, machinery, and materials. Such a market as American manufacturers enjoy for the sale of their goods fully accounts for the constant succession of novelties they produce, for they can always confidently count upon receiving sufficiently extensive orders to insure a profit, and a very handsome profit when the novelty "catches on." In this country, including Greater Britain, the demand is insignificant compared with that which the American founders enjoy, and our supply is necessarily smaller, even when it can be made to yield any remuneration at all. Foreign manufacturers also reap the advantage of our free-trade policy, by which their goods are admitted free to this country, while our goods are carefully shut out from foreign markets by a prohibitive duty. We do not quarrel with this policy, which consults the advantage of the many rather than that of the few, but we would point out that in such circumstances it is manifestly unreasonable to expect an equal flow of novelties from the British founders, who have not an equal stimulus or inducement.

To give some idea of the enormous demands which are made upon American manufacturers, we think the following extract from a letter recently received from Messrs. Chandler & Price, in reply to our urgent appeal for speedy shipment of sixty platen machines, may astonish some of our readers:

"Relative to your order for machines, we will make a special effort to send you the consignment at as early a date as possible; but the trouble with us now is that in February last we accepted an order from the American Type Founders

Company for thirty carloads of our machinery, to be delivered to them during the months of September and October, at which time we intended to ship that order in one trainload, and photograph the train again, as we did the fourteen-carload order; agreeing likewise to supply them with such goods as they required in the meantime. Because of the unprecedented demand for our goods we are unable to procure machines fast enough to be able to supply that thirty-carload train in one shipment, and therefore have had to obtain the American Type Founders Company's consent to ship a carload at a time, as their branches require, and it will take us all of this month and a part of next to complete that order. Furthermore, in last May we accepted an order from another firm for between



Drawn by D. H. Souter,

five and six hundred platen machines, to be delivered to them as fast as we could furnish after November 1, reserving to ourselves the privilege of supplying our regular trade in the meantime — which reservation protects you, as well as other customers of ours, enabling us to supply your orders. We have, likewise, an arrangement with the American Type Founders Company, so that, if we supply them with their immediate requirements, we shall have an extension of time for the delivery of the thirty carloads sold last February, which will enable us to 'sandwich in' your order before the final delivery of the thirty carloads.

"Please pardon us for stating what may seem boastful upon our part, that the products of our manufacture have now attained such an enviable reputation that the demand seems to increase day by day."

The demand in America for printing materials of every description is on precisely the same scale.—The Caslon Circular.

PREFERS INTELLECTUAL FOOD.

Please send me The Inland Printer for one year. Enclosed please find check to pay for same. Would rather go without my breakfast than miss any number of your valuable journal.—Joseph A. Montefiore, Belfast Printing Company, Belfast, Maine.



By courtesy "Army and Navy Illustrated."

THE PRINTING-PRESS IN THE FIELD.

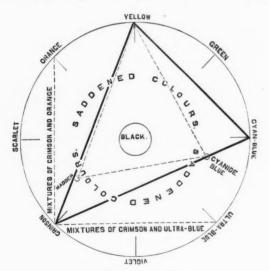
Photo by T. Thomson

Orders and other documents which were formerly written by those in charge of armies in the field are now run off on a printing-press. The above illustration is made from a photograph of a "print shop" accompanying the First Royal Irish Rifles in the British campaign against the Boers in South Africa. The effect of a shell in an office of this kind can more readily be imagined than described, but as the office is usually kept in the rear of the army this risk is reduced to a minimum. It is needless to say that this feature of the army equipment is an important one.

FOUNDATION OF ARTISTIC COLOR COMPOSITION—HARMONY AND CONTRAST OF COLOR.

NO. II. - BY C. G. ZANDER.

S mentioned before, all the mixed tones and shades of colors which can be obtained by mixing the three primary pigment colors (crimson red, primrose yellow and cyan blue) lie within the triangle formed by the three straight lines which connect these three colors. We are unable to produce any of the pure colors lying outside the triangle by mixtures of these three primaries. The pure and brilliant tones of spectrum red, orange, emerald green, ultramarine blue and spectrum violet lie outside the possibilities of mixtures of the three primary colors and can only be obtained by using pigments which naturally reflect these tints, such as vermilion, emerald green, ultramarine or aniline pigments of suitable hues. These limitations in pigment-mixing mark at the same time the limitations of the three-color process of printing. Bearing this in mind, it will be readily understood that the farther apart the three primary colors lie in our color circle and the nearer to the circumference of the system formed by the pure spectrum colors, the larger will be the triangle and the greater the variety of possible color mixtures. Therefore, the purer the three colors used in three-color printing, i. e., the nearer they approach the three primary colors, the greater will be the variety and brilliancy of the possible color combinations. The permanent pigments, such as madder lakes and cyanide blues - mostly used for three-color printing - are situated rather far inside the circle formed by the pure colors; they are therefore of impure tone, and it is obviously impossible to reproduce very bright colors, such as emerald green or bright violet hues with them. Fortunately, such bright colors occur but rarely in pictures or in nature. If we use bright aniline pigments which correspond to the tones of the pure spectrum colors, our facilities for reproducing pure and mixed tones increase, but there we have to consider the fugitive nature of the aniline pigments which precludes their use for commercial three-color printing, which is expected to be at least fairly per-



manent when exposed to light. Much depends on the skill of the block-maker to enable us to use permanent pigments of more or less impure tones and yet to be able to satisfactorily reproduce all the various color combinations of an ordinary picture or still-life subject.

The above diagram shows the range of various pigment mixtures, such as crimson lake (Rhodamine) and ultramarine or crimson lake and orange lake. The triangle formed of the stout lines encloses all the variety of hues obtainable by mixtures of the primrose yellow, crimson lake and cyan blue, which

should be used in three-color work, but which, owing to their fugitive nature (the yellow excepted), are in commercial work generally replaced by more permanent colors, such as cyanide blues and madders.

The inside triangle formed by the dotted lines represents the range of color combinations obtainable by mixtures of such permanent pigments.

With these preliminary remarks about color-mixing and the arranging of colors in a system, we can now more easily deal with and understand the subject of the harmony and contrast of colors. For the better study of the subject and for experiments the following simple plan is recommended; it can be easily carried out by anybody, as it does not necessitate the use of any elaborate apparatus or entail any expense worth mentioning:

Strips of colored paper about three inches long and about half an inch wide should be used in these experiments. Most color printers who have access to a fair range of colored inks will have no difficulty in preparing these slips. Failing these, a few small cakes of moist water-colors of the requisite shades may be employed in preparing these strips and the process will at the same time afford a little practice in color-mixing. The strips of paper should represent the twenty-four colors mentioned in our first diagram, namely, eight pure tones (crimson red, spectrum red, orange, vellow, green, cvan blue, ultramarine and violet), eight tints, and eight subdued shades made of the pure colors. To these twenty-four strips must be added a few strips of white, black and various grays. It is useful to extend the range of the subdued colors by adding a greater variety of browns and grays which Nature uses very bountifully in her colorings. These latter additions should, however, only be made after the student has fairly mastered the experiments in harmony and contrast of color with his simpler set of twentyfour colors and black, white and grays, otherwise he might get confused. The beginner will often find it rather difficult to assign certain browns and other subdued colors their proper position in the color system introduced above.

In place of these strips of colored paper, skeins of Berlin wool can be advantageously used. This wool can be bought in almost any conceivable hue and gradation of color at a good draper's and the colors will probably be purer than those of colored strips of paper which the student would make up himself. The use of colored wools will, of course, entail a little expense.

HARMONY AND CONTRAST OF COLOR.

Harmony of color in the strictest sense exists only between various degrees of luminosity of the same color, i. e., the pure color either diluted with white or subdued with neutral gray, such as spectrum red, salmon pink and maroon; orange, terracotta and biscuit color: ultramarine, navy blue and azure blue. Referring to our color system (diagram No. 3) we find that the colors that strictly harmonize lie along the various radii of the color system. In many text-books it is stated that colors of small interval and of the same luminosity harmonize, i. e., colors that lie within a few degrees of our color circle. The writer can not agree with this, and his experiments have taught him that unless the colors are graduated or blended like the colors of the spectrum-band, the small interval does not produce an harmonious or pleasing effect on the eye, but gives offense. If, however, a difference in luminosity between two colors of small interval is introduced, the effect becomes more or less pleasing. If black, white or gray separates two colors of small interval, the combination will look much better than when placing the two colors of small interval next to each

On reference to our color system we notice that, owing to its central position, black should theoretically harmonize with any tone, shade or tint, but it will be found in practice that black does not form very pleasing combinations with any of the subdued shades nor with the cold colors, such as ultramarine, violet or crimson red. The juxtaposition of black or gray has the effect of making the color appear more luminous, while white lessens the apparent brilliancy of the color against which

If gray is introduced in any combination of colors it should incline to the hue of the most predominant of these colors. For instance, in a combination of spectrum red and salmon pink, it would be a mistake to introduce a bluish (or cold) gray, while a reddish (or warm) gray will harmonize agreeably. Neutral gray will, like black, harmonize with any color, although with cold colors it will not produce such pleasing combinations as with warm ones.

Contrast colors are hues which lie far apart in our color circle, i. e., more than ninety degrees. The further apart they are the stronger will be the contrast, until we reach the greatest distance, i. e., one hundred and eighty degrees, or two poles of a diameter of our color circle, when they will become complementary colors. Two complementary pigment colors, when mixed, produce neutral gray to black according to their density. Contrast colors have the effect of increasing each other's apparent luminosity, but their juxtaposition acts more or less hurtfully on the eye.

Contrast colors are, for instance, spectrum red and green; spectrum red and cyan or ultra blue; primrose and cyan or ultra blue; primrose and crimson or spectrum red; cyan blue and crimson red; evan blue and orange. The following are pairs of complementary colors: Spectrum red and cyan blue; orange and ultra blue; primrose and violet; emerald green and crimson red. Primrose and violet form the strongest contrast, being respectively the most and the least luminous colors.

The theory of the harmony and contrast of colors should carefully be studied from the color system (d'agram No. 3) before making any study or experiments with color combina-

In studying the following color combinations the reader will now and then probably disagree with my statement that any particular combination of colors is pleasing or otherwise. This will particularly be the case when he deals with the combination of three or four colors. The effect of any individual color combination will be materially altered in its character by a change in the relative position of the colors or by a change in the relative quantities of the colors and a greater or less change in the bue or luminosity of one or other of the colors forming the combination. It must be borne in mind also that as in the matter of food we have our individual tastes, our likes and dislikes, so it is in the matter of color combinations. A color combination that strikes one person as pretty will be viewed with aversion by another.

It is recommended, therefore, that the various effects of changing the positions of the colors forming a given combination be studied, and at the same time the relative quantities of the colors should, if possible, be changed. The character of the combination will be materially influenced by the predominance of one of the colors. For instance, a small quantity of green or blue will look bad on a large quantity of black, but a large quantity of green or blue will look very pleasing when combined with a small quantity of black.

As mentioned above, a change in either the hue or the luminosity of one or other of the colors forming a combination will be found an improvement in the effect. If we have, for instance, a certain hue of red in a combination of colors, this red might be altered to either a more orange or a more crimson hue and at the same time it could be reduced to more or less of a pink tint or its luminosity might be subdued to a maroon or claret.

This alteration in hue or luminosity need not necessarily be very great in order to improve the effect of the combination.

The student should carefully study the color combinations in nature, particularly of landscapes in summer, of sunsets and sunrises, the combinations of colors in flowers, butterflies and other objects in nature. Probably some readers will at once say that, according to our theory, born out of practical experi-

ments, it is found that green and blue form an unpleasant combination, while in nature we find green trees in pleasing juxtaposition to the blue sky. I mention this instance particularly as I have frequently heard this objection. It should be remembered that trees are not of a spectrum green hue unless they are taken from a toy-box, while the sky is only of a blue tint, a kind of ultramarine or azure blue tint. If the trees were of an emerald green hue and the sky cyan blue, we should probably find the juxtaposition of the two colors very offensive to

We are so used from our childhood to the combinations we see around us in nature that the eye is pleasantly affected by them and therefore we can with very few exceptions take nature as a guide and study her color combinations with profit. Our color perception has through ages and ages adapted itself to the color combinations which we meet in nature and it will be pleasantly affected by color combinations in art in which nature has been taken as a guide.

COMBINATIONS OF TWO COLORS.

	CRIMSO	N RED.		
Harmonizes well with	Rose pink.	Pleasing com	bination	
44 44	Biscuit.			Straw color.
44 44	Cream.	Pleasing com		
	Heliotrope.	with		
.,	Maroon.			Spectrum green.
Excellent combina-		Bad combinati		
tion with		44		Violet.
Excellent combina-	Cian binei	6.6	6.6	Spectrum red.
tion with	Azure blue			epectrum rear
	SPECTRU	M RED.		
Harmonizes well with	Salmon pink	Pleasing comb	nination	
	Buff.			Lavender.
	Straw.	Strong contra		
	Maroon.			Spectrum green.
	Terra-cotta.	Bad combinati		
Excellent combina-	Terra-cotta.			Orange.
tion with	L'Itram'no blue	44		Claret.
Pleasing combination	Citram ne biue.			Slate.
with	Croon tint			Siate.
with				
	ORAL	NGE.		
Harmonizes well with		Good comb		
**				Azure blue.
44	Terra-cotta.	Good comb	ination	
Strong contrast with	Violet.			Ultram'ne blue.
Harsh combination		Strong comb	ination	
with	Cyan blue.	with		Black.
	YEL1			
Harmonizes well with				
16 66		with		Lavender.
44 44	Straw color.	Fairly good co	mbina-	
Strong contrast with	Violet browns.	tion with		Claret.
Pleasing combination		Fairly good co		
with	Various browns	tion with.		Spectrum red.
Pleasing combination		Poor comb	ination	
with		with		
Pleasing combination		Poor comb	ination	
with	Maroon.			Ultra blue.
Pleasing combination		Bad combination	on with	Spectrum green
with	Azure blue.	44	6.6	Cyan blue.
	SPECTRUM	GREEN.		
Harmonizes well with	Sea green.	Strong contras	st with	Crimson.
	Myrtle.	11		Scarlet.
Good combination		4.6		Claret.
with	Salmon pink.			Maroon.
Good combination		Poor comb	ination	

	SPECIA	UM GREE	N.	
izes well with	Sea green.	Strong	contrast	with Crimson.
6.6	Myrtle.	8.6	44	Scarlet.
combination		6.6		Claret.
	Salmon pink.	6.6	6.6	Maroon.
combination		Poor	combin	ation
	Terra-cotta.	with		Violet.
combination		Bad con	nbination	with Cyan blue.
combination				
	combination combination combination	izes well with Sea green. " Myrtle. combination	izes well with Sea green. " Myrtle. combination	combination " " " " " " " " " " " " " " " " " " "

CYA	N BLUE.		
Harmonizes well with Navy blue. Pleasant combination with		st with	Terra-cotta. Crimson red.
with Salmon pink. Pleasant combination	trast with Fair combinat		Spectrum red. Ultra blue.
with Cream.	6.6	6.6	Slate.
Pleasant combination with Straw yellow.	4.5	6.6	Plum.

ULTRAMARINE BLUE.

Harmonizes with Navy blue.	Good combination
" Azure blue.	with Rose pink.
Strong contrast with Yellow.	Good combination
Excellent combina-	with Cream.
tion with Spectrum red.	Bad combination with Violet.
Good combination	
with Crimson red.	

VIOLET.

Harmonizes well with Slate.	Good combination
" Heliotrope.	with Straw yellow.
Strong contrast with Yellow.	Good combination
Good combination	with Pale rose pink.
with Biscuit.	

with Biscuit.	
Other good combinations of	two colors are the following:
Plum and rose pink. Maroon and salmon pink (or biscuit, straw, etc.). Chocolate and straw yellow (or biscuit, rose pink, sea green, azure, heliotrope, etc.). Claret and rose pink.	Terra-cotta and biscuit, straw, azure, heliotrope, etc. Myrtle green and sea green (or straw color). Navy blue and azure (or pale cyan blue or lavender).

COMBINATIONS OF THREE COLORS.

	COMBINATIONS OF THREE COLORS.
Crimson r	red
4.6	Biscuit (or straw).
**	Pale green.
4.4	Olive.
**	
6.6	
Canadaman	red Maroon Primrose.
Spectrum	
	biscuit (of straw).
**	
	Discuit.
**	Straw.
	(Maroon might take the place of chocolate.)
4.6	Reddish gray.
**	
Orange	Terra-cotta Biscuit.
**	Straw.
**	Biscuit.
	Yellow gray.
	Biscuit.
	" Biscuit.
	Orange.
	Terra-cotta.
	Olive.
	MaroonMyrtle.
	Olive.
	Yellow gray.
	greenSea green.
* *	
**	Black.
**	
* *	Spectrum red.
* *	Biscuit Black.
4.8	
**	
Cvan blue	
Cyan one	YellowTerra-cotta.
Illtromorius	Azure Navy blue.
Ottramarii	
16	
**	
	Chocolate Biscuit.
	Straw "
	Black.
	" Spectrum red.
***	Olive.
	OTHER THREE-COLOR COMBINATIONS.

OTHER THREE-COLOR COMBINATIONS.

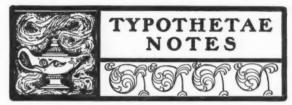
Maroon	Myrtle	Sea	green.
Terra-cotta	4.6		**
16	4.6	Spe	ctrum red.

The above list of triads may be greatly extended by going through the list of two-color combinations and adding to those pairs marked as harmonious or good combinations a third color, which should form a pleasing combination with the first pair. This is a matter for experiments.

COMBINATIONS OF FOUR COLORS.*

Crimson	
5.6	
Spectrum	red BlackSalmon pinkStraw.
1.5	"
4.6	Myrtle Salmon pink Straw.
**	"
**	"
Orange	MaroonSpectrum red "
Yellow	Spectrum green White Terra-cotta.
Spectrum	greenMyrtle Straw yellow
Cyan blue	Navy blueAzure
Ultra blue	
**	Reddish gray "

The outline given in this series of articles of the harmony and contrast of colors and their pleasing and artistic combination will probably be sufficient to induce the reader to study the science of chromatics still further. The study of colors and the contingent experiments will prove very interesting and will well repay the color printer who is desirous of producing work of artistic merit.



An indication of the modern rage for combination comes from Mitchell, Iowa, in the return address on a business envelope, which reads:

C. E. BUELL.
RESTAURANT &
JOB PRINTING OFFICE.
MITCHELL, IOWA.

This gives an opening to the fertile fancy of the humorist.

We acknowledge with thanks the receipt of an invitation to attend the second annual banquet given by the Fresno Democrat Publishing Company to its employes at the Grand Central Hotel, Fresno, California, on Monday, October 1. It is always a pleasure for us to note gatherings of this character, as it is evidence of the failure of some perverted natures to stir up class differences in the trade.

THE American Printer scored quite an advertising hit at the recent convention of the United Typothetæ at Kansas City, by distributing copies of Paul Nathan's book, "How to Make Money in the Printing Business." Each delegate was presented with a copy of this work, with the compliments of that journal, the recipient's name being written upon the label pasted on the inside of front cover.

The Fall River (Mass.) Typothetæ, organized about eight months ago, was entertained at a superb banquet given by Mr. J. D. Munroe, one of its most popular members, at the Quequechan Clubhouse, on the evening of September 20. The organization is composed of the master printers of the city, some fifteen or twenty in number, and is becoming a strong compact for the promotion of unity and good fellowship among the craft in the Border City. Its president is William S. Robertson, and A. L. Hathaway, secretary. Many of the journeymen printers of the city are members of the Typographical Union, which has a branch organization there.

^{*}Four-color combinations are somewhat difficult to arrange. If a given combination is not pleasing, a modification in hue, quantity or position of one or two of the colors should be tried as mentioned before.

It is understood they have lately made a demand on their employers for an increase of wages.

Messrs. Clark & Courts, of Galveston, Texas, in a recent letter to a Chicago house with whom they are regularly doing business, write that while no member of the firm was lost in the flood, twenty-five employes of their establishment perished in that memorable disaster. The home of nearly every one connected with the establishment was either demolished or damaged and all suffered from the flood, as did nearly every one in that unfortunate city. The business is being got in shape and they hope before very long to be able to do work as heretofore.

Profit on Stock.—B. F. Bennett, Atlanta, Georgia, writes to the editor of the estimating department: "I agree with you when you say there is a very wide difference in the way printers figure their stock for jobs. You state you would like to hear from your readers on this very important and vital phase of estimating.

"The employing printers of this city have agreed upon the following scale as profit on stock, which we submit for the consideration of the craft:

\$10	and	under						 		 	.40	per	cent	over	laid-do	vn	cost.
\$30	66	68	 			 			 		 .30		6	66		6	
Ove	r \$30	to \$200	 				 				. 20	6	6	6.6	4	1	
Ove	r \$200	0									. 15	- 4	6	6.6	4		

I would like to know what the custom is in other cities. It looks as though for several years past nobody knows what printing is worth. In their eagerness to get business printers often do work at cost, and sometimes below cost. In estimating for dodgers, posters and other cheap work, I think 100 per cent profit on paper is not too much, when five reams or less is used. If 24 by 36, 30-pound news costs \$1 per ream, price should be reckoned at \$2 per ream. That is what I do. We must not lose sight of the ink question."

What to Charge for Presswork.—Mr. B. F. Bennett, of Atlanta, Georgia, writes: "A correspondent of your journal, in August number, inquires what an up-to-date printing establishment ought to obtain for presswork on ordinary work, black ink, in lots of 5,000, such as letter-heads, bill-heads, statements, etc. The employing printers of this city have agreed upon the following scale as a proper price for such presswork:

SIZE OF PRESS.	500 or Less.	1,000	2,000	3,000	4,000	5,000	Each Add'l 1,000
Eighth Medium	\$0.50	\$0.85	\$1.50	\$2.15	\$2.70	\$3.25	\$0.50
Quarto Medium	.75	1.00	1.75	2.50	3.15	3.75	.60
Half Medium	1.00	1.25	2.35	3.25	4.25	5.25	.75
Pony Cylinder, 24 x 30, or similar size	1.25	1.50	2.50	3.50	4.50	5.50	1.00

An experience of forty years teaches me that there is no profit in presswork at a lower price than given above. The mistake thousands make is in supposing their presses will make an average of 10,000 to 15,000 impressions per day, and that they can make money "hand over fist" if they can get 40 or 50 cents per 1,000; but if they will make allowance for time required in changing press from one color to another, making ready, etc., they will discover their presses do not average, month after month, more than 5,000 or 6,000 impressions per day. I hope some of the experts in the business will give their views on this matter. Let us 'get together' and see if we can not improve the condition of the trade. 'In multitude of counselors there is wisdom.'"

The Inland Printer for September.—We still have a few copies on hand of The Inland Printer for September, containing a very full illustrated report of the International Typographical Union convention, held in Milwaukee in August. Every member of the craft who attended the convention, or is interested at all in that meeting, should secure a copy. Send 20 cents for one at once.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

STEPS INTO JOURNALISM.— By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth, \$1.25.

Not already know it all. Cloth, \$1.25.

Writing for the Press.— By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, \$1.

A RECENT copy of the Park River (N. D.) News shows a marked improvement in the ad. display since it was criticised in August last.

C. H. McAhan, St. Joseph (Mo.) News.—Your box heads and ads. are all samples of logical display and neat typographical effects.

CHINA has the oldest newspaper in the world. It is the Peking *Gazette*, which was established in the year 941 and has been regularly published since 1351.

A COUNTRY paper has this personal item: "Those who know old Mr. Wilson personally will regret to hear that he was assaulted in a brutal manner last week, but was not killed."

New Philadelphia (Ohio) *Tribune.*—Ads. are properly displayed. In that of the Newcomerstown fair the use of the old style caps for a portion of the display relieved the ad. from a sameness which it would otherwise have had.

THE Monetary Times, Toronto, has published a very neat booklet, designed to attract advertisers to that paper, that is a good example of the possibilities of its job department, but I fear it will fail of its mission through being too prosy.

Newspaper Style: A Manual for Correspondents," by Frank L. Greene, has just been issued by the St. Albans (Vt.) Messenger. It consists of fifty-four pages and is the most complete and best classified little book of the kind I have ever examined.

Two papers were received from Plattsburg, Missouri, in the same wrapper, but as it is impossible to ascertain from which office they were sent neither is criticised. I have repeatedly declined to criticise papers unless sent from the office of publication by some one connected with it.

ANNUALLY, for many years, the Toronto Globe has set apart one evening when it is "at home" to its many friends. On September 6, visitors to the number of 7,000 inspected the plant, taking a great interest in the various departments of work, departing with a better idea of the importance of the business of newspaper publishing.

Somebody with plenty of time and a liking for figures has discovered that the total number of copies of newspapers printed throughout the world in one year is 12,000,000,000. To print these requires 781,240 tons of paper, or 1,749,977,000

pounds, while it would take the fastest press 333 years to print a single year's edition, which would produce a stack of papers nearly fifty miles high.

E. MARY LINGE, Los Angeles (Cal.) Capital.—Your work as ad. compositor and make-up on the Capital is very commendable. Excellent taste is shown in the ad. display, and, with the exception of that of the Hotel Arcadia, in the issue of May 5, the arrangement of which is amateurish, all are beyond criticism.

Brownwood (Texas) Banner-Bulletin.—There are some excellent effects in ad. display, but you make a great mistake in using the Congo in series—two lines of this type in an ad. of ordinary size is enough. The make-up and presswork are nicely handled. A few double heads on the longer news articles are advisable.

On August 4 the Commercial Bulletin and Northwest Trade published its annual special number, consisting of 104 large pages, 78 of which were tasty and effective advertising. The title-page was modeled in clay and photographed, and many of the advertising pages were in two colors. In the advertising, which, from its attractive display was as readable as the body of the magazine, the new Blanchard was used

have "many faults." They are very nicely displayed throughout and if the paper was better printed would appear to good advantage. There is a little sameness about the ad. of Agricultural Park which could have been overcome if one or two cap lines had been substituted for lower-case display.

Henry Cook, a prominent politician of Leominster, Massachusetts, wants to be returned to the Legislature, and to further his purpose secured absolute control of the local paper, which was hostile to his cause, for one issue. Mr. Cook used every possible argument and even quoted Scripture to prove that he was just the man for the place. The next issue the regular editor returned to the attack, declaring the aspirant totally unfit for the position he sought.

H. T. Crosby, of the Greenville (Miss.) *Times*, made a good sound address on "Business and Organization of a Newspaper," before a recent meeting of the Mississippi Press Association, in the course of which he said:

If there ever was a time in the history of the printing business of Mississippi when our coming together should mean something more than having a good time, when union is necessary for self-preservation and advancement, that time is now. When I speak of organization I do not mean organization for the purpose of cutting the wages of the



SOUTH DAKOTA PRESS ASSOCIATION.

By the courtesy of Messrs. Leslie & McAfee, wholesale paperdealers, of Minneapolis, Minnesota, we are enabled to present a reproduction from a photograph of the South Dakota Press Association, taken at the four days' session at Big Stone Lake, Milbank, South Dakota. In the words of the late Eugene Field, "A pleasant time was had."

extensively with excellent effect, and it was utilized to good advantage as running-title and in box heads. The number as a whole was of unusual merit.

Geauga Leader, Burton, Ohio.—There is a tendency toward crowding the ads. too much by using type that is too large for the body. This fault is also noticeable in the box heads. The Leader has received attention in this department on two previous occasions and it still maintains its reputation as a "leader" in point of news.

Cass County Democrat, Harrisonville, Missouri.—Enliven the first page by running prominent headings at the top and others throughout the columns, use more ink, evenly distributed, and you will have a publication to be proud of. It is preëminently a local paper, covering the news of its county thoroughly. Ads. are properly displayed.

FREEPORT (Ohio) Press.—The Press carries a large amount of news, which is attractively presented. The last part of the single-column display heads is too large, but aside from this the arrangement is very good. Correspondence and personal items should be graded. There are many good ads., notably that of the Baltimore Clothing Company.

R. G. Scott, Brantford (Ont.) Expositor.—I must disagree with you to the extent of stating that your ads. do not

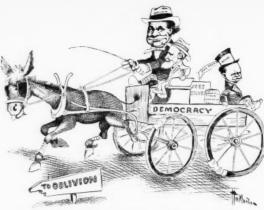
office printer, but in truth it has in view the raising of every one who works in the print shop, from the office devil up—organization that makes the one who has the work done pay the price necessary to accomplish it.

Everything we use, from the ink to the wrapper, has advanced almost double in price, and the producers of these articles are all organized to hold them up. The object of organization is not, as some suppose, to increase prices, but to prevent loss. Today there are a number of weeklies that are being sent out at the old price—\$1 per year—when the paper they are printed on and the material they are printed with cost double the price it did when so low a subscription was asked.

It is the duty of the Association to select a committee composed of its most successful newspaper men, and let them get together and adopt an advertisement, subscription and job rate that will insure a living and a profit for every paper and member of the Association, who can adopt it at will. To say it can't be done is folly, for, knowing the cost of labor, material and circulation, any boy who can repeat the multiplication table can calculate the price to charge. In proof of what I say I refer you to page 65 of The Inland Printer of April (and right here let me say this is a book every newspaper man in Mississippi, whether he be editor or printer, should subscribe for if he desires to improve or inform himself on his business), and you will see a rate card made by Harry M. Kenny, of Carlisle, Pennsylvania, which shows it can be successfully done. Now let this work of reformation and organization be taken up at once. The president of the organization should appoint committees today to look into this matter, discuss it on your trip to the West if possible, and shape it for the next meeting. At the next Association let there be a three days' business meeting, held



He will never catch it with this kind of ammunition.



Press dispatch: Bryan wants to manage his own campaign. "Give me the lines, Jonesy; I'll show you how to drive."





A voice from the rear: "Brace up, dad, and stand the gaff."



In the Democratic arena. The big circus in Montana is on.



"Four years ago the other foot bothered me, now it's this one."



Montana Darly



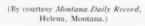
What would your friend (?) Lincoln say to this, Mr. Bryan?



"Come around to the other side, William; I'm a leetle hard o' hearin' in this ear."



THE INLAND PRINTER'S CARTOON PAGE FOR NOVEMBER.





He don't see the danger sign.

in the city from which the Association will take its pleasure trip, for the discussion and transaction of business relative to the organization

we would suggest that the business to be discussed be announced in the minutes of this meeting and sent to every newspaper in the State, so that our editors may see that the old order has taken on new life and that their interests demand that they connect themselves with the organization. If such a course is pursued at this meeting I feel that it will increase the interest in the organization, reclaim many old members, secure new ones, and result in general good to all.

Mr. Crosby has struck the keynote of success in the organization of newspaper men. The publishers are inclined to enlarge upon the features of pleasure connected with the annual gatherings to the detriment of business interests, and it is only by adhering to such practical lines as are laid down above that any great amount of benefit will be derived. It is the associations that are doing this that are successful and whose individual members are successful. May their numbers increase!

THADDEUS S. WALLING, Freehold, New Jersey.—Your two ads. are striking and effective. The one reproduced (No. 1) is



No. 1.

much the better of the two, its only fault being the omission of two leads at the bottom of the body matter. In the other the central portion of ornaments within the panel should have ended about a pica below the rule beneath the "Tips," and have been plain at the bottom. The matter at the side should have been opened more by using more leads on either side of the rules.

J. W. Foley, of the Bismarck (N. D.) Tribune, sends the following clipping from one of his State papers, saying: "It should have the benefit of THE INLAND PRINTER'S circulationtoo good to be lost." I agree with Mr. Foley and publish it in full, divested of its five-inch heading, feeling sure that its remarkable construction will be fully appreciated by every

MICHIGAN, N. D., July 19 .- The slumbers of this quiet town were disturbed last evening at 11:45 P.M. by the clanging of the fire bell and the cries of " Fire, fire."

It took but a moment to see that a most destructive fire was raging under a good headway.

The blaze could be seen for miles around and the cry now became the town is on fire.

Everybody was in a fevered state of excitement.

One of the most thrilling sights witnessed by the dense throng of people was the brave Mr. Roberts, the occupant of the building, a twostory dilapidated affair, amidst the blazing of flying embers, rescuing his family consisting of eight children ranging in years from two to four-teen, who were scantily dressed from the second-story window, where in the meantime the excited crowd were raising a ladder for them to come down on.

After moments of suspense the crowd gave a sigh of relief when the last member of the family were safe on terra firma

The elements were favorable to the workings of the brave firemen.

Had there been a breath of air from the east nothing but Divine Providence would have saved the town from being a mass of ruins and

The combustible material was flying through the air but was care fully watched on its landing under the watchful and careful guidance of the Lamb Bros., and put out or stamped upon and great credit is due them as the three elevators and their large lumber yards are in close proximity to this fire and it afforded a lively battle to subdue the flames.

"Where is Dave?" seemed to be in everybody's mouth

A chill came over the most fevered faces of the crowd but after a careful search Dave Abbott, a former occupant of the burning house was found in a very scant attire gazing wistfully at the now becoming ruins of all he had in the world perishing before his sight.

Rumors were flying thick and fast as to the cause of the fire. The majority of those present think it was of incendiary nature.

In an interview Mr. Roberts says it started as far as he is able to judge in the north east corner of the house on the outside and when awakened he aroused the whole household and in going from room to room could see no fire in the inside of the house.

He has always been careful to thoroughly examine the interior of the house for just such a case of fire and says nothing combustible was on hand.

He was awakened by a crackling sound coming from the outside but could see nothing until the flames burst in all directions

He lost everything regard household effects as well as his family

In an interview with Dave Abbott he says he was awakened by the noise of some one around the house, he thought, and feeling a smotharouse himself and yell "Fire" arousing the whole household.

He lost everything and was the last to leave the building as he

stayed to the last helping Mr. Roberts get his family out.

The heroic work of the fire laddies in confining the fire to its own limit must be commented on as by their great headwork they stopped the progress of the flames and kept the fire under perfect control that would be creditable work for a much larger city organization.

Two tramps riding on the blind baggage of the passenger train going east earlier in the evening were discovered by the engineer of the train and promptly reported to the conductor who put them off just where the fire had later taken place.

The townspeople thought this may have led to the cause of the fire but as yet there can be found no report of looting this becomes foundless.

There are various ugly rumors and it would be well for the insurance people to fully investigate the same.

The building was a two-story frame, owned by William Dresman of Larimore, N. D., insured for \$500.

GEORGE S. ZIEGLE, Hanover (Pa.) Record, writes: "Hand you herewith proof of ad. for excursion to Chambersburg,

and kindly ask you for criticism and suggestions on same. Your criticisms and suggestions on ad. setting are read by me every month with great interest and I can truly say have afforded me much valuable information." Answer.-The plan of your ad. is very good and I reproduce it herewith (No. 2). The proper lines are displayed and the entire arrangement commendable, with the possible exception of the attempt at a pyramid just above the second panel. The effectiveness of the ad. would have been improved if nonpareil had been used for the body, giving more white space, particularly in and about the

WHITTIER (Cal.) Boys' and Girls' Magazine.-The presswork on your August and September number is faultless and the entire mechanical work is nearly so. Considering that the work is done by the boys of the Whittier State School it is quite remarkable, the only portions of the magazine that would at all indicate the work of immature printers being the orna-

mental heading on page 10 and the title-page, both of which show too great a variety of borders. The latter, however, presents many tasteful arrangements.

BAXTER CHENOWETH, Littlestown, Pennsylvania.—The general effect of your three-column ad. is creditable, but I



will suggest two instances where improvements could have been made. Curved lines and tipped panels should be discarded. Your ad. would have lost none of its effectiveness if both "A Mid-summer Sale" and the panel had been straight, and it could have been set in less time. The address at the bottom is too large and detracts from the firm name. Your office stationery is neat and set in good taste.

Walton & Co., of Sherbrook, P. Q., send a novel advertisement showing an unusual misconception on the part of a compositor as to value of display. The ad., a part of which is

SIR CHARLES TUPPER

will address his constituents immediately after the performance of the

Robinson Opera Co.

In the Charming Comic Opera,

OLIVETTE.

No. 3.

reproduced (No. 3), depicts Sir Charles Tupper, the great Conservative leader, as the star of a comic opera troupe, and his address a part of the program.

CHARLES SCHERMERHORN, circulation manager of the Detroit (Mich.) Today, a new evening paper, writes:

We send you under separate cover marked copies of the Free Press containing announcement of our newspaper census, preparatory to the launching of a penny evening paper in Detroit. This is an application of the referendum principle to the business of newspaper-making. The evening papers declined to insert these modest advertisements, but the morning Free Press was more gracious. As a result of this systematic quest for a constituency, Today will make its bow to over 10,000

A Cent and A Census

BEING A STORY OF EXPLORATION

The government's census, fixing Detroit's population at 285.704—a gain of 79.828—has prompted a company of working newspaper mee to take a parapaper census of the city, with the view of flading out whether the 30 per cent. increase in population calls for a 25 per cent. increase in the number of

This investigation, taking in every street and boune, has been conducted with great thoroughness and system by an army of enumerators the past three weeks, a large number of the government, constants, takers assisting. The inquiry has been made often, compact and apprintly, remarks in large type for bury people. The effort is for an entirely new field and constituence—an original and distinctive paper in addition, rather than in opposition, to the acceptable papers now in the field, which zere milkcient for the 205,876 peoplation of ten years ago. But now there are 205,704.

To the 78.85 make a fifth newspaper—a paper for all the pople—desirable or necessary? The practical newspaper makers, who are taking the cussus of Detroit to find the answer to this question, will know whether their faith is confirmed or unvalited in a few days, and they will be glad to let the public know.

No. 4.

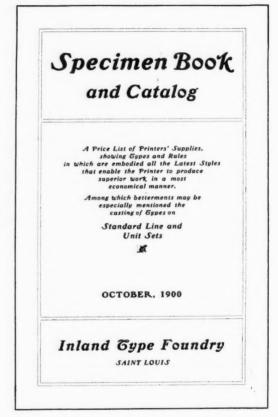
actual subscribers and to 5,000 more who have ordered sample copies. In addition to these results the paper has collected and filed an accurate and inclusive census of newspaper-taking of this city — the papers they take and why, their attitude toward the penny paper and reason for the same. The circulator will work from these census cards in his future campaigns for a larger circulation. We can recommend the newspaper census and systematic preliminary canvass to the projectors of new papers.

There were three ads. in the series sent by Mr. Schermerhorn, but as they are so large it is not practicable to reproduce more than one of them (No. 4). The plan, though expensive, is

certainly a good one, as it furnishes a foundation for work in extending circulation, and makes it possible to put forth efforts with a marked degree of certainty as to results, which would otherwise be largely experimental.

A TITLE-PAGE COMPETITION.

NE of the most interesting competitions in typesetting that compositors have had an opportunity of entering was the one recently planned and carried out by the Inland Type Foundry, of St. Louis. The company desired a title-page for a new edition of its specimen-book, and for the most appropriate design offered as first prize \$25 in cash or type. Five consolation prizes of \$2 each were also to be



FIRST PRIZE.

Compositor, Stephen Schinner, Dayton, Ohio.

awarded by the judges. In a circular sent to competitors the copy for the title was furnished in straight reading-matter style, without any suggestion as to display or arrangement. The rules were as follows:

Display lines may be capitalized and punctuation marks omitted if preferred. Each competitor must furnish five flat proofs in black ink on white paper, on only one of which should he put his name and address. The successful competitor will be required to furnish an electrotype of the form. Competitors will be limited to the use of the Blanchard and Blanchard Italic series. Preferably no ornaments, and under no circumstances others than those shown in our specimen-book, will be permitted. Plain or ragged rule may be utilized. Size of page 5½ by 7¾ inches. Form must not exceed 23 by 36 ems face measure. Prizes will be awarded by a committee of three prominent printers who will not be informed as to the competitors' names, and whose decision will be final. Simplicity, beauty and appropriateness, rather than striking novelty, will be the main points on which the prizes will be awarded.

Sixty-two designs were submitted. We have pleasure in reproducing the design receiving first prize, and also miniature reproductions of the designs awarded consolation prizes. The

committee appointed to pass upon the designs met at Kansas City, Missouri, during the Typothetæ convention, and made the following report:

KANSAS CITY, Mo., September 26, 1900.

Inland Type Foundry, St. Louis, Missouri:

GENTLEMEN,—The undersigned, acting as the committee requested by you to decide upon the awards in your title-page contest, beg leave to announce their decision as follows: First, No. 27; second, No. 58; third, No. 35; fourth, No. 4; fifth, No. 31; sixth, No. 46.

Respectfully submitted,
ISAAC H. BLANCHARD.
HENRY O. SHEPARD.
J. CLYDE OSWALD.

In accordance with the above, the Inland Type Foundry has made the awards as decided by the judges. The first prize was won by Stephen Schinner, with United Brethren Publishing House, Dayton, Ohio. Consolation prizes were awarded to George J. Walter, Milwaukee, Wisconsin; Henry G. Heumann, Dayton, Ohio; W. P. Harmon, Minneapolis, Minnesota; Hugo E. Niehus, Dayton, Ohio; Harry C. Kendig, Dayton, Ohio.

It is somewhat remarkable that four of the designs were from printers in the same town. It certainly speaks well for Dayton, Ohio. As each design was numbered and the judges had no means of knowing the names of the contributors or where located, there can be no question as to the reliability of

Frank W. Farnsworth, care Gage Printing Company, Battle Creek, Mich.—two designs.

S. Sidebottom, with William G. Johnston & Co., Ninth and Penn streets, Pittsburg, Pa.

F. Lariviere, with Pioneer Press Company, St. Paul, Minn.

Stephen Schinner, 229 Samuel street, Dayton, Ohio (with United Brethren Publishing House).

J. D. Schroeder (with J. H. McFarland Company, Harrisburg), Middletown, Pa.
 E. J. Moody, 162 Martin street, Milwaukee, Wis.

O. W. Parrott, Commercial-Bulletin, Minneapolis, Minn.

Hugo E. Niehus, with United Brethren Publishing House, Dayton, Ohio. Hugo F. Schneider, with United Brethren Publishing House, Dayton, Ohio.

Alfred M. Gildersleeve, with John B. Watkins, 9-15 Murray street, New York.

Samuel B. Quartz, care William G. Johnston & Co., Ninth and Penn streets, Pittsburg, Pa.

Henry G. Heumann, with United Brethren Publishing House, 661 Rickard street, Dayton, Ohio.

E. C. Harrison, care Hardware Trade, Minneapolis, Minn.

Horace E. Carr, 214 Seneca street, Cleveland, Ohio.

Victor J. Snape, with Carr, Prompt Printer, 214 Seneca street, Cleveland,

Une B. Roberts, with Keller Printing and Publishing Company, Evansville, Ind.

H. L. Miller, Pacific Press Publishing Company, Oakland, Cal.—three designs.
Arthur V. Fitzgerald, with Hollister Brothers, Chicago.



Showing TYPES and BLILES in which are small died at the which are small died at the friend the prince to produce agency in the friend of the friend the prince agency in the friend of the friend the

Inland Type Foundry

George J. Walter.

A Price List of
PRINTERS' SUPPLIES

SPECIMEN BOOK

AND CATALOG

shewing Types and Rules in which are embedded all the latest styles shat enable the printer to produc superior work in a mest genemical manner

INDARD LINE AN

H. G. Heumann.

Inland Sype Foundry, Saint Louis

Specimen Book & and Catalog &

A Price List of Princer's Supplies of shaming
Types and Motes in which are Embodied all
Produce Supplies of the Supplies of the

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Inland Type Foundry
Saint Louis, Mo. & September, 1900

SPECIMEN BOOK and CATALOG

PAINTERS SUPPLIES
the Control of the



Harry C. Kendig.

W. P. Harmon. H
DESIGNS RECEIVING CONSOLATION PRIZES.

their report. Following is a list of the gentiemen who submitted designs:

William B. Brown, with Charles E. Brown Printing Company, Kansas City, Mo.

William S. Lawyer, Lawyer Brothers, 98 Chenango street, Binghamton, N. Y.
 J. Guy Miller, with Union Bank Note Company, Kansas City, Mo.—two

W. P. Harmon, 118 South Sixth street, Minneapolis, Minn.

Clifford Ackley, with Pioneer Press Company, St. Paul, Minn.

Ben A. Round (George S. Rathbone), with Pioneer Press Company, St. Paul, Minn.

R. H. Dippy, care Thomson Printing Company, 310 Cherry street, Philadelphia, Pa.

Fred C. Klee, with National Hotel Register Company, Dubuque, Iowa. Louis F. Fuchs, care Woodward & Tiernan Printing Company, St. Louis, Mo.

E. C. Duckworth, care Hughes & Co., St. Louis, Mo.

Harry E. Johnson, care William G. Johnston & Co., Ninth and Penn streets, Pittsburg, Pa.

Gus B. Bell, with Gage Printing Company, Battle Creek, Mich. James F. Greig, with Parke, Davis & Co., 335 Hibbard avenue, Detroit,

James F. Greig, with Parke, Davis & Co., 335 Hibbard avenue, Detroit, Mich.
G. W. Olson, with Hahn & Harmon, 118 South Sixth street, Minneapolis.

J. Hodgson, care James Kempster Printing Company, 117, 119, 121 Liberty street, New York — three designs.
 A. E. Southworth, of Munroe & Southworth, 358 Dearborn street, Chi-

cago.

I. J. LeDain, 655 Seventeenth street, Milwaukee, Wis.

Thomas Stevens, with National Hotel Register Company, Dubuque, Iowa.

Andrew A. Triller, with National Hotel Register Company, Dubuque, Iowa.

H. H. Keickhof, care Keller Printing and Publishing Company, Evansville, Ind.

G. E. Dick, with Keller Printing and Publishing Company, Evansville, Ind.

Harry C. Kendig, 126 Allen street, Dayton, Ohio. E. O. Clark, care William G. Johnston & Co., Ninth and Penn streets,

Pittsburg, Pa.

H. Riches, 268 Sumpter street, Brooklyn, N. Y. (with Blanchard Press, New York).

R. H. Williams, care Harrison & Smith Company, Minneapolis, Minn. George Smith, Harrison & Smith Company, Minneapolis, Minn. George D. Wilson, Harrison & Smith Company, Minneapolis, Minn.

George D. Wilson, Harrison & Smith Company, Minneapolis, Minn.

Charles E. Dancey, 1127 Thirty-ninth street, Brooklyn, N. Y. (with

Blanchard Press, New York).
Charles Seidel, with William Graham Printing Company, Detroit, Mich.
F. L. Crocker, 227 Cleveland street, Orange, N. J. (with Blanchard Press,

New York)—two designs.

W. F. Jaus, 400 John street, Evansville, Ind., with Keller Printing and Publishing Concerns.

Publishing Company.

Frank G. Ramsthal, 573 Third street, Milwaukee, Wis., with Meyer-Rotier
Printing Company.

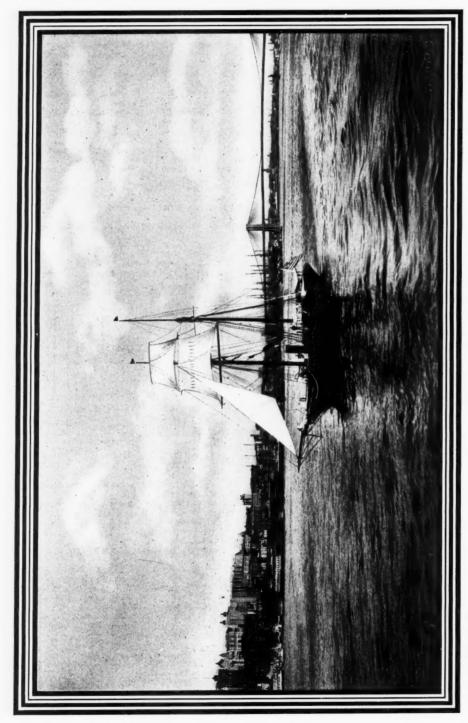
George J. Walter, care Meyer-Rotier Printing Company, Milwaukee, Wis. E. J. Moody, 162 Martin street, Milwaukee, Wis., with Meyer-Rotier Printing Company.

John W. Chaplin, 1357 Euclid avenue, St. Louis, Mo., with Woodward & Tiernan Printing Company.

Tiernan Printing Company. Alfred W. Hunt, Pioneer Press Company, St. Paul, Minn.

George J. Walter, care Meyer-Rotier Printing Company, Milwaukee.

Some have developed the power of observation to such a degree that a common person would call it guessing or luck or superhuman.—S. O. E. R.



Lined on Royle Lining-beveler.

THE EAST RIVER, NEW YORK.

"Dream-like the waters of the river gleam;
A sailless vessel drops adown the stream."

Photo by Vernon Royle, Paterson, N. J.



BY ARTHUR BRUCE RICE.

TO CORRESPONDENTS.-Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise, No letters will be answered by mall which properly belong to this

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING .- See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, \$15 - now reduced to \$10.

MAKING READY ON JOB PRESSES .- A practical pamphlet, by C. H. Cochrane. 10 cents

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

Overlay Knife.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

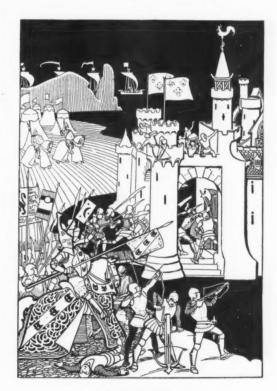
Practical Guide to Embossing.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

White's Multicolor Chart contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

More About Matching on Overlays .- No. 1.-S. H. E., Chicago, says: "Mr. William J. Smyth inquires in the September number of The Inland Printer as to the method of accurately 'matching' cut overlays. The only accurate way to match overlays on any style of cylinder press is to stretch upon the cylinder the necessary packing (usually six or eight sheets); cover with a strong 'stretch sheet' drawn tight. After taking an impression upon the stretch sheet, stab or punch the extreme corners of the impression of cuts to receive the overlays with a sharp-pointed knife or steel punch, using force enough to penetrate the entire tympan. The stretch sheet is then raised and the cut overlays matched according to the stabbed points or corners on the second, third, fifth or eighth sheets down, according to the judgment of pressman. Care should be taken when finishing make-ready on balance of job not to remove or tear off any sheets under that upon which overlays are pasted. By following this method, I can assure Mr. Smyth that he will not find it necessary to paste any overlays - cut or others - one, two or three leads higher or lower than the impression on the loose tympan sheet."

No. 2.- L. M. C., San Francisco, California, says of his method: "I begin by placing on the cylinder the amount of packing which will be required when made ready, including a hard manila draw-sheet (or top sheet), which I draw, the sheet nearest the cylinder being glued at the clamps. I then underlay the cuts, so that the high lights print sharp, the medium shades and solids appearing faint; and I never use another man's underlay, never use soft paper for underlays, nor patch a block in such a way that part of it is lifted from the bed. Properly done, the cuts will all be exactly type high, or as nearly so as it is possible for a pressman to correct defective blocks, and will rest solidly upon the bed. The remaining defects in the cuts are next overcome by patches of tissue paper on the cylinder. I first map out the patches I wish to make on a proof at the overlay board and trace it on the back with the use of carbon paper. I then turn the sheet over and do a little rough make-ready on the type or plates, besides filling in with tissue paper on the cuts. Before trimming the

edges of this sheet I feed it to the guides and turn the press ahead until the grippers take the sheet and the press is on the front center. With the sheet laying smoothly I punch two holes through the sheet and hard enough to penetrate the packing to the bottom book-sheet, on opposite sides and half way between the gripper edge and back edge of make-ready sheet, using an awl or bodkin sharpened to a needle point. I then remove the packing except the bottom sheet, and with the assistance of my feeder I 'point' the make-ready sheet in position. Any extremely strong impression, such as high edges on plates, rules or other parts, can now be cut from the booksheet with perfect accuracy, and then I draw down a manila sheet, securing it with glue at the clamps and where it comes in contact with the first draw-rod. I draw it reasonably tight and just the same as though it was a top sheet, making sure that there are no wrinkles or bulging places. Over this I replace two book-sheets and the original draw-sheet, which I am careful to secure with the use of the second draw-rod, the under manila sheet having been cut away from it and is now sticking tightly to the first draw-rod. The work in hand, including the cuts, ought to show up fairly well now, and an impression on the top sheet will show at least two prominent points in each cut. These points I carefully pierce with the

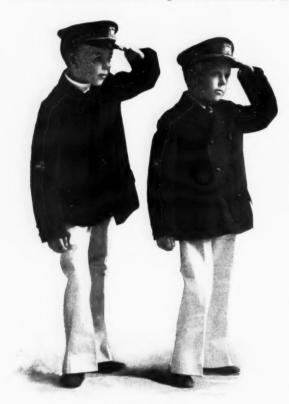


THE TAKING OF CALAIS. Drawn by D. H. Souter, Sydney, Australia.

awl, first through the packing to the under manila sheet and in a direct line with center of cylinder shaft, and then through the cut overlays to correspond. Lifting the top sheets, the cut overlays are easily 'pointed' on, in their absolutely proper positions upon the under draw-sheet, with the use of an ordinary pin, beginning at the gripper edge and working toward the back edge of cylinder. To avoid mistakes, I have a proof of the form lying where I can see it. All imperfections can now be overcome by mapping out and filling in in the usual way, and the overlay can be fastened to the under manila sheet either by the use of separate point holes or by the aid of cut overlays. I have found it necessary to leave out many minor details, as the few lines I started to write about 'matching' overlays have multiplied themselves into a composition upon a subject bristling with 'points' and opinions."

No. 3.— C. Z. Nelson, Minneapolis, says: "After the form is made ready and the half-tones are brought up level, put on a sort of substretch of heavy, good-quality book-paper (100-pound S. & S. C.) and then paste bottom to muslin after drawing it tight on stretch-rod. After it has dried, break the 100-pound S. & S. C. loose from stretch-reel and paste overlays on same; then use as thin an outer stretch as obtainable, and the variation will be small."

JULY NUMBER OF THE INLAND PRINTER.—We have received a number of returns from news agents and are now able to



THE SALUTE.

The illustration is an excellent reproduction of a photograph of John and Clarence Williamson, the young sons of Mr. John Williamson, 482 Washington boulevard, Chicago. They are ten and eight years of age, respectively. At Fox Lake (East Side), Ill., Mr. Williamson has recently built a handsome summer home and devotes his leisure moments to yachting. In this sport John junior has made himself so proficient that last season he captured two prize cups from many competitors much older than himself.

supply a few copies of the July issue of The Inland Printer containing the illustrated report of the convention of the International Printing Pressmen and Assistants' Union, held in Milwaukee in June. Pressmen and others who have been unable to obtain copies of that issue can now secure them by sending 20 cents to the Inland Printer Company. Order at once if you wish one of these papers.

Two-color Printing on Deckle-edge Paper.— C. H. J., Trenton, New Jersey, writes: "Have a book to print on rough deckle-edge, hand-made paper, 19 by 24, 45-pound sized. We are to print it wet, with the body of the page in black and an initial in red. What method can we use to insure perfect register?" Answer.—We take it for granted that you are aware of the necessity of the sheet touching the guides in exactly the

same place at each printing. We do not believe it is good policy to dampen paper that is to be printed in two colors unless it is printed on a two-color press, on which both colors are printed at one feeding, as it is impossible to secure the same degree of dampness each time. It would be far better to run the job dry, as the shrinkage of paper that has been dampened will spoil your register. A careful perusal of the article entitled "Temperature in the Printing-office" will further enlighten you on this point.

WASHING Type.-Wallace's Farmer, Des Moines, Iowa, writes: "We are having considerable difficulty in getting our forms clean. Each form runs from 25,500 to 27,000, and as there are a number of cuts in each form it is necessary to wash them out more or less frequently with benzine. When the run is completed the forms are washed with lve water. but it seems almost impossible to get the ink thoroughly washed out." Answer.- Continue to wash your forms as stated, but in addition, after the form is "broken up," place all type on galleys and again thoroughly wash with lye water, being careful to have the type loose enough to allow the lye to thoroughly soak to the bottom of the type. Then wash out the lye with clean water. The more force the rinsing water has the cleaner will be the type. We know of at least one firm which steams the type after washing with lye, but the clean water applied with force will be quite as effective.

TEMPERATURE IN THE PRINTING-OFFICE. -- Among secondary matters of importance which the modern printer nowadays must pay attention to, in order to carry on his business rationally, the temperature of the printing-rooms is one of the most urgent, since this exerts much influence on many printing operations. Large chromo printers work with paper and color which formerly could only be employed in exceptional cases, or could not be used at all in such combination as today, and it is hard to realize with what extreme difficulty we formerly worked during cold (especially damp cold) weather, when colored and heavy black illustrations were to be printed. How many hours were wasted in the mornings before the machine could be put into operation; the ink had frequently to be warmed by primitive methods; and yet in spite of all our pains the printing at first was, as often as not, very unsatisfactory. Besides this there was the additional worry caused by the "pulling" of the paper, and the many washings consequent. Fortunately at that time one or more hours extra could readily be taken, and the prices were so arranged that in spite of unforeseen incidents they came out all right. With reference to register in color printing, the printer is often met during the printing with an apparently insuperable problem, especially in jobs which run three, four, or more times through the machine, and this in spite of taking the greatest pains in the preparation and adjustment. The second and third workings register exactly, but with the next color differences appear which can not readily be overcome or explained. The conditions for a further working may have been minutely fulfilled, the machines work satisfactorily, the feeding is accurate, even the paper is the same as that already used for many previous successful editions. Even an expert has not noticed any material which might be faulty, and the earlier printings were passed as correct. In spite of this the new printing probably does not contain a single sheet on which all the colors register, and, in fact, the printer has to face a veritable puzzle, which troubles him the more that with other colors also, in spite of great pains, exact register can not be obtained. The damage consequent on such an occurrence to the business is not without importance, especially if through the negligence of the printers faulty sheets remain in the edition, and are only found after the order is completed, and the customer insists on his right to receive the entire number in irreproachable condition. The business has then most probably to bear the cost of reprinting complicated work, even though no blame can be attached

to the printers. Such an event, of course, makes the already trifling profit quite disappear and the balance to appear on the wrong side. The cause of this seemingly mysterious occurrence can generally be found in the temperature of the machine-room. It may occur that the key or first color is printed in a dry temperature, and that during the further printing the weather changes to wet or cold and damp. Naturally this affects even the inner printing-rooms. The air in these becomes moister and the temperature falls also; if care is not taken and the heating apparatus promptly brought into use the air affects the paper. This, as a consequence, becomes looser in its texture and stretches more or less during printing, especially if it is not of good quality. The resulting differences are seen by the printer when the work is on the machines, but these, as a rule, work accurately and are not to blame: the cause is more often to be found in the change of temperature. This can be immediately proved if a proof is at hand which has been printed in a dry temperature. Print over this at a moist temperature, and it will be found to register, but afterward changes appear, and it gradually alters and becomes larger than in the first printing. It can not be that the paper is poorly made when the differences increase as much as a nonpareil. Put in a proof which has been printed in a similar temperature, and it will correspond exactly. It is evident, then, that the temperature of the printing-rooms especially for color and difficult work - is of the greatest importance. In the larger litho printing-offices one usually finds special arrangements which permit of an exact regulation of the temperature and moisture of the air. It is, moreover, the lithographic printer who must, in consequence of his moist method of printing, pay more heed to the temperature than the letterpress printer. According to experiments made recently in large works the temperature of the printing-room should be 72° Fahr. The moisture capacity of the air can be ascertained by means of a hydrometer or psychrometer (August's), which latter can be prepared by one's self. Take two equal-working, well-tested thermometers. Wrap the ball of one with muslin, gauze or linen, and let this dip about two inches in a vessel with water. Hang both thermometers alongside one another at the same height. As the air in the room is only saturated with moisture, water is drawn from the vessel via the wrapping and with it the thermometer is cooled. The difference between the two thermometers will be the greater the drier the air is in the room, and by reading both thermometers one can therefore estimate and control the moisture of the air. Say we consider that under normal circumstances the damp thermometer should show about 63° Fahr. when the dry thermometer stands at 72° Fahr. In this way the temperature can be easily regulated, and this works not only advantageously as regards the paper and the color, but also on the whole printing process. Many troubles which are occasioned by unevenness in the temperature can, through practical experience and close attention, be prevented; and it will be found advantageous to give the greatest attention to the temperature as a means to the attainment of good printing.-Translated from Zeitschrift fur Deutschlands Buchdrucker.

NEW PATENTS.

Mr. Robert Miehle has made an improvement in his famous bed-motion, which he has patented as No. 657.881. The object is to simplify the construction, the movement obtained being necessarily the same as heretofore.

An attachment for a job press has been devised by M. Snyder, of Beatty, Pennsylvania, and protected by patent No. 657,796. It is designed to assist the printer in placing a heavy form on the press.

An improvement in two-revolution presses comes from George A. Main, of Plainfield, New Jersey, who has patented it as No. 656,901. The object secured is, the motion of the cylinder may be controlled so that it will be in unison with the bed, which is crank-driven.



CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company,

Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agiation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Therming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. \$1.50.

Sterrotyping.—By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. \$1.50.

Ammeter Variation.—An Eastern correspondent writes: "I have a large up-to-date dynamo connected with two tanks in series and equipped with Weston's ammeter and voltmeter. Am running the machine at about five volts. My cases are all the same size and usually the ammeter shows about seventyfive amperes per case. I have noticed recently, however, that there is sometimes quite a variation in the amount of current used, the ammeter dropping to as low as fifty amperes per case while there is no change in the voltmeter. I have thought it may be due to the kind of brushes I am using on the dynamo. Can you explain the cause of the variation?" Answer.-Your ammeter reading may vary from two causes on a constant surface (cathode) load without the voltmeter varying. The resistance of the solution may vary or the resistance between the supporting or case rods and the tank rods may vary. Another reason, probably the best, is that a new case when immersed presents a large resistance, due to the lack of copper on the surface. A new case will not use full current density for some minutes after it is immersed. In fact, the current for the first few seconds is almost nothing. If you have a large number of fresh cases, and few that are nearly done, your current will perhaps be fifty per cent low with no voltmeter change. Bad brush contact would vary voltmeter and ammeter together.

EQUAL TO THE EMERGENCY .- The following interesting communication comes from Mr. Otto Struensee, of Philadelphia. Whatever may be said in a general way of that city, it is evident that the stereotypers are not slow:

Mr. C. S. Partridge: DEAR SIR,- I have mailed you today, under separate cover, a copy Said time-table is printed from pica-thick of a time-table. type plates; they are 38¼ inches long, cast in one piece. The form, when in chase with bearers around it, is about forty inches long. There are four plates on the sheet I sent you. The matrix is dried on a steamtable, the platen of which is thirty-two inches long, and cast in a castingbox which is twenty-six inches long. Do you know of any one who is making thin plates as long as these, or on the same size machinery? After the matrix is molded, the form is covered with blankets in the usual way; we then have a 34-inch thick steel plate, long enough to cover form from end to end; then put under steam-table, tightening down as usual. The eight inches or so which are outside of the platen are held down firmly by this steel plate, which, owing to its thickness, will not spring up, thus giving an even pressure on the entire form. idea is followed in the casting of the plate, two plates of 1/4-inch thickness being employed, the bottom one, on which matrix is placed, being about forty-eight inches long. After the gauges are put around matrix, the top plate, which is about three inches shorter than the bottom one, is put on. Now the box is closed and the fourteen inches or so extending out of the box proper are clamped together with four clamps to prevent the plates going apart as the metal is being poured in. Taking everything into consideration, the variation in thickness of the plate after casting is very slight. Of course, a little difficulty was experienced at first in casting such long, thin plates, the metal invariably getting chilled before it got to the bottom of the box, but at present we make as perfect plates of the "long fellow" as of anything else.

Drying Stereotype Molds.—J. C. I., Burlington, Iowa, writes: "I am considering the question of putting in a stereotyping outfit and wish to ask for a little advice. The outfit which I think of buying has a hot-air arrangement for drying matrices. I am told by a competitor of the concern that drying matrices by hot air will ruin my type and that I ought to have a steam table. I would be willing to purchase the steam table but the trouble is I have no steam, so am in a quandary. What would you advise? Do you think the hot-air method would injure type? Why is it more dangerous than steam?"

Answer.—Hot air is no more dangerous than steam if you

He claims to have seen clay plates which are in every respect superior to papier-maché plates and in fact "equal to electrotypes," and asks why they are not more extensively made. Our correspondent is correct in his estimate of plates made by the clay process and it would no doubt be a popular method of stereotyping were it not for the fact that it is too slow for most of the purposes for which stereotyping is employed. The time required to mold and cast them makes them as expensive as electrotypes, and although "R. B." considers them equal to electrotypes, job printers, as a rule, would not agree with him. The composition used for molds consists of potter's clay, powdered soapstone and plaster of paris thoroughly mixed with water to the consistency of putty. The mixture is spread evenly and smoothly on an iron plate, which is clamped securely to the head of an electrotypers' swinging-head press. The first impression is made through a cotton cloth, which absorbs the superfluous moisture from the clay and blocks out the general



Photo by Geo. A. Furneaux, Chicago.

ON THE QUIET WATERS OF THE KANKAKEE, WATER VALLEY, IND.

don't get it too hot. The advantage of the steam table lies in the fact that the heat is limited to a safe temperature, whereas with gas or coal as a heating agent there is danger of overheating because of the difficulty of controlling the heat within safe limits, and the further fact that it is impossible to determine the degree of heat to which the type is subjected. The steam table is therefore by far the safer method of drying molds and it would pay you to put in a small steam generator to manufacture steam for the table. Whatever method is employed for drying molds, great care should be observed in locking up your forms, for even with the steam-table process there is danger of injuring type unless provision is made for expansion. Type should never be locked unnecessarily tight and it is best to surround it with soft wood bearers to take the squeeze of expansion. This subject is treated in detail in the book on stereotyping sold by The Inland Printer Company.

CLAY STEREOTYPING.— R. B., Boston, Massachusetts, writes for information concerning the clay process of stereotyping.

shape of the form. Two or three subsequent impressions are made without the cloth, each a little deeper than the last, by which time the composition has become nearly set. The plate is then removed from the press and floated in the metal pot until all the moisture has evaporated. A bent wire is then laid around the edges of the mold, surrounding it on three sides, and another iron plate laid on the wire to form a cover. The two plates separated by the wire, with the mold between them, are clamped together and metal poured in the open side. To prevent shrinkage, water is sprayed on the plates, beginning at the bottom and working gradually to the top. The process calls for considerable skill, particularly in the molding, as the impressions must be made at the right time to insure a good plate.

ELECTROTYPING IN SERIES.— R. McD., New York city, writes: "Will you kindly inform me what advantage there is, if any, in operating two vats in series? I am running one large vat with a dynamo at 1½ volts. I have tried to speed it up

so as to get a higher voltage, but the dynamo gets so hot that I had to put it back to the old speed. I have been advised to run two tanks in series, but can't see how that will help me any." Answer .- Operating two vats in series with your present dynamo would be of no advantage to you. It would enable you to do twice as much work at a time, but would require twice as long to do it, as your voltage would be divided, giving you only 3/4-volt per vat. There is no object in connecting two tanks in series unless you use twice the E. M. F. you would on one tank. The primary advantage in connecting tanks in series is found in the general principle of electric distribution - that a given amount of power or energy is conveyed more cheaply at a high pressure than at a low pressure. Next, it is easier to build a machine of a given capacity for high pressure and low current than for low pressure and high current. The current capacity of a dynamo is determined by the cross-section of the armature conductors. A four-pole armature wound with 1/2inch copper rods has a capacity of 1,500 amperes. It will get too hot on a higher current. Suppose you are working quiet solutions: One volt is enough E. M. F. per tank and twenty amperes per square foot of cathode, we will say, is the current required. If this 1,500-ampere armature is revolved in such a field and at such a speed as to develop or generate one volt, it is evident that tanks in parallel only can be used - or one big tank. The surface that can be covered at a maximum rate is 1,500÷20=75 square feet. If, however, this same armature be revolved in such a field and at such a speed as to generate two volts, its current capacity will in no wise be affected, and you can use the current twice over, consuming one volt in its first passage through the solution and the remaining one volt in its second passage, and so on. If a 1,500-ampere armature be revolved in a field which will produce ten volts, a corresponding number of tanks can be operated, each depositing for a maximum on seventy-five square feet of surface. A water power may perhaps give a simple analogy. Suppose 1,000 cubic feet per minute is flowing in a given stream. It is evident that with a 20-foot fall or head, twice the work can be accomplished that can be with a 10-foot head. From the fact that the



Photo by W. J. C. O'Brien, Washington, D. C. THE BATH.

E. M. F. of an armature is dependent on three things, namely, turns on armature, strength of field, and velocity, it follows that an armature built for 1,500 amperes and one volt can not be used for 1,500 amperes and five volts without making an enormously large field and running it at a prohibitory speed. Therefore, a change in E. M. F. above twenty-five per cent on small slow-speed machines such as yours demands a rearrangement of parts and different windings. There is no object in taking a dynamo of three volts or less and putting it on two tanks either in series or in parallel, for if the solution be agitated, the entire three volts may be used in one tank. It is true

that in series twice as much surface could be covered, but it would take twice as long, so there would be nothing gained in total surface covered per day. If, however, the dynamo can be operated at more than three volts, there would be a decided advantage in the series plan for the reasons above mentioned.



BY F. F. HELMER.

This department is meant to help the printer put his business profitably before the public. It criticises specimens on the basis of their advertising value, it records the experiences of printers who have made advertising successes, and it endeavors also to present each month unused but practical ideas for its readers. Contributors of specimens will kindly direct their matter to F. F. Helmer, 222 Ellicott Square, Buffalo, New York.

Some Suggestions for the Month.—If it is not too late, some one might print these verses from Thomas Hood on a calendar, blotter or card:

No sun — no moon!

No morn — no noon —

No dawn — no dusk — no proper time of day —

No sky — no earthly view —

No distance looking blue —

No road — no street — no "t'other side the way"—

No warmth, no cheerfulness, no healthful ease, No comfortable feel in any member — No shade, no shine, no butterflies, no bees, No fruits, no flowers, no leaves, no birds,

November .- Thomas Hood.

and perhaps add:

Notice! There is, however, no lack of printing to be done, and nobody knows how to furnish it better than John Gray, Printer.

No need to remind you that business needs printing. Note our location, Nos. 1, 2, 3 Treadle street, Foote & Presser, Printers.

HERE is a plain typographical display:

The city of Presston has had a year of excellent business. Journeyman Bros., Printers, have assisted forty of Presston's best business houses to accomplish this. We print, print; and the more business we do, the greater is Presston's prosperity.

This, perhaps, seems a broad statement

YET HOW CAN YOU GET AROUND IT?

The more printing, the more advertising; The more advertising, the more business; And the more business, the better.

A GREEN envelope containing a brown-covered circular by Frank F. Lisiecki, New York, is the starting-point of a neat little success in color contrast and consistent style. But here again the contents are unfortunately hardly worthy of the preparation. One expects a good deal of what sets out to be a good thing, with embossed title, bronzed decorative tint-block under page forms and all that. This is good, mind you, and shows business men what the best technical skill can produce, but it would be better to say nothing, absolutely nothing, with a page frankly filled up by bcde-isfgwxqpy-honml, or in some such way, than to let a reader turn back wearied by wordiness and despairing of the point. Do not make too many points. As you would never think of planting twenty sign-boards at a single road-crossing, do not confuse

the hurried reader (and most readers will be hurried) by furnishing such an abundance of points that they seem set up more as an exhibition of verbal sign painting than for any direction. If there are four pages to fill, it is far better to reserve them for four businesslike points, plainly and thoroughly stated, than for fourteen clever, rambling bits of philosophy and phosphorescence. Beware of the ad. writer who can "cover" a subject so well that it is hardly to be found under the heap.

Golding & Co., Boston, are issuing a series of circulars in explanation of their current matter in trade magazines. No. 1 is of very original form. Ask for it. The advertisements of printers' supply houses are usually worth studying.

A TELEPHONE slip of particularly good form is furnished by The Heintzemann Press, Boston. This is so evidently serviceable that one can believe many a firm would endeavor to

TELEPHONE Message Received

For Mr.	a.mp.m	p.m1900
TW MI.	from Mr.	
		-
	Message Received by	
His TELEPHONE NUMBER is	DISTRICT.	

the same number for ESTIMATES ON PRINTING, and a representative sail pumping for the you. NO [08 TOO] SMALL US, now NONE TOO LARGE. THE HEINTZEMANN PRESS

(5), TALANTIC AVENUE, DEWYS SQLARE, PROPRIES SOLVED STATION, BOSTON, MAINGREIT

TELEPHONE BLANK

keep the desk of its instrument constantly provided and its employes instructed to use nothing else. It is so good a thing that business men are likely to want it supplied indefinitely, and why should you not make it a point to supply these pads year in and year out, if they are appreciated? It is a hard-hearted man who would constantly use your telephone pads and never give an order.

Mr. Heintzemann has reprinted for envelope advertisement slips some expressions of The Inland Printer in regard

The	Mechanical Exe
cu	tion is Always
	Faultless
Printe in a	pinion expressed by The Inland or, an acknowledged authority, review of the work done at the Heintzemann Press, a Print Shop at Boston in Congress Street at Numbers 234 & 6
	Partition and The Control of the Con

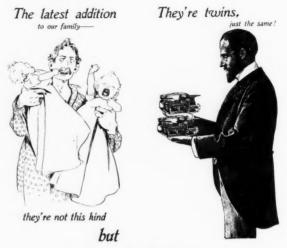
receives attention, and, when analyzed, the simplest means are manifestly employed.
It lies rather in knowing just what to do and doing it directly and without frills or fuss. There is so much gingerbread printing done in this age; so much that is charlatenism and "flashy"; so much that depends upon effect through loadness and little tricks.
Here we have good, honest craftsmanship—the best thing done at the right time in the most thorough manner. We reproduce the front page of a folder for Makers Art, the arquaterly. This folder in its swie we would cite as a fine example of the folder sainable for amountements of limited editions, high-grade publications, club functions, etc. It is printed on handmade paper, and a dead black ink is, of course, used.
A closing card that is an ornament to any window or store is also among the specimens. It is in old style, in black and red. A reproduction was shown in these
black ink is, of course, used. A closing card that is an ornament to any window or store is also among the specimens. It is in old style,
any time. Our telephone number is No. 2209, Boston. No job too small for us and none too
THE HEINTZEMANN PRESS.

TWO SIDES OF ENVELOPE SLIP.

to his work. (The three-line heading: "The Mechanical Execution is Always Faultless," with the imprint mark on the same sheet, was in red originally.) It would be perhaps unwise to say just how much value we set upon our own

praise of a man, but there is no doubt if one happens to have letters of recommendation, it is better to show them than not. But show them to the right people—people who will appreciate.

THE Edgell Company, Philadelphia, announce the arrival of twins—two presses.



PART OF A PRINTER'S CIRCULAR.

"IT" is the opening word of a blotter advertisement by the Moore Printing Company, Texarkana, Arkansas, in which the first word is illustrated by a caricature of a chappie quite appropriate to the title but hardly in any way appropriate to an advertisement of printing, twist things as you may. Whether an eye-catching cut that adds no force to the advertisement can be profitable, is a matter for doubt.

WILL A. ELLETSON, of Parkersburg, West Virginia, offers enough on a blotter which he has submitted to furnish three good advertisements. This is the original:



BLOTTER.

Now if I may be permitted I will divide it. In the first place, he has that little drawing, with which he might have said:

You are constantly in need of Printing Stationery, Bookbinding, Blank Books, etc.

Elletson's Printery is the supply house which caters to your own notions, and furnishes you with what you need at reasonable prices. Maker of the only absolutely flat-opening, canvas-stub blank books to be head in Packershurg.

had in Parkersburg.

The long and short of it is this:
You can't do better than at Elletson's.

Taking the matter another way:

YOU ARE constantly in need of printing, stationery, bookbinding, blank books, etc. Whatever you save on every purchase is that much carned. Elletson's Printery does your work at reasonable prices. Elletson's is the only place in Parkersburg where you can get absolutely flat-opening. canvas-stub blank books. Our printing and bookbinding

departments are as modern as late type faces, new improved bookmaking and printing machinery can make them. If you don't come to us you are certainly A LOSER.

Again:

This is the long of it — established in 1856 by Geo. Elletson.

And from that time on, Elletson's Printery has been the supply

And from that time on, Elletson's Printery has been the supply house of Parkersburg, which caters to people's notions, adding the latest things (such as flat-opening, canvas-stub blank books), with our printing and bookbinding departments as modern as late type faces, new improved bookmaking and printing machinery can make them.

In short, we are

We reproduce a neat blotter from the office of Samuel L. Drake of Philadelphia. If the compositor had rescued something from the "hell box" for the title, "Any Old Thing,"



BLOTTER.

the contrast would have been more to the point. The style as it is (in the smaller panel) is considerably out of date, but not enough so. I will suggest also:

Any Old Thing might have done in days past, when the business came knocking at your door, but

Something new and pleasing

is necessary today to keep people from going past your place.

It seems as though the "Latch-string Out" brings in another idea—a good one, perhaps, but a little more detracting than helpful.

"THE Cloud and the Silver Lining" is the title of a handsomely printed circular by The A. C. Rogers Company, of Cleveland. The cloud is represented by a jolly negro's



"THE CLOUD AND THE SILVER LINING."

From circular of the A. C. Rogers Company, Cleveland. Border in silver on cadet blue stock. Hole in cover through which half-tone on inside page shows through.

countenance, which appears through a round hole in the lower corner of the dark blue cover, the rim of the hole being lined with a broad ring of silver. This cover is all right, but the matter inside dispels much of the interest aroused. Let me quote a bit:

Maybe 'tis all sunshine in your precinct? No belching factory chimneys, no stogie smoke, no clouds of any kind? Well, here's to you, anyhow. You may be minus the cloud—and likewise the "16 to 1"

end of it, but we stand ready to provide the silver lining finish the minute you say " Let her go."

'Tis mostly thus: We are printers; high-art printers, commercial printers; printers for your benefit; printers for our benefit.

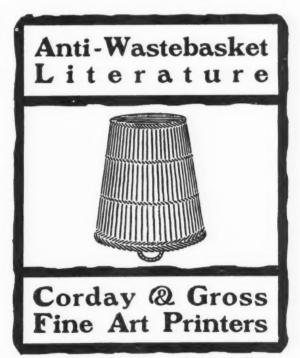
One order wouldn't do us much good. Your continuous patronage means our bread — with some butter on it. We dislike to forego the butter.

Possibly you don't care whether your printing is done "just so," or a few notches below this standard, but it is our avowed purpose to fix things to your liking. If you desire straight goods without frills and embellishments, 'tis this and your entire satisfaction that we shall figure on.

A longing for a "nothing is too nice" job will be accorded the same sort of care and watchfulness that you would bestow upon your child

There is no juggling on our part. 'Tis simply a matter of variety of type, correct set up, quality of paper and efficiency of presswork, etc. You understand that all this is set up in a most artistic fashion, with decorative initials and border ornaments, but as an advertisement, what does it mean? The cover-title suggests strong points to be made—that a printer's clever work can brighten the dulness of business. But here, in the very first paragraph, that point is set aside. In the third paragraph one would think the advertiser was thinking only of the silver lining of his own pocket, while he incidentally discourages any single-trial order. Next it is suggested that business men may have the poor taste to want an inferior quality of work and that such will be figured on if he so desires. But why chase the illusive idea any further? I, for one, give it up.

"ANTI-WASTEBASKET LITERATURE," from Corday & Gross, of Cleveland, is in every way a great thing. It is well written, well illustrated, well printed and placed upon a sheet of gray



263-271 St. Clair Street, Cleveland, Ohio

BOOKLET COVER.

cover-paper a trifle less than 11 by 28 inches. One thing I would like to know is, will people hang it up on the wall like a poster? If not, what is to be its fate?

Mr. Lew Griswold, of Perry, Iowa, has a card with a flap printed as a door pasted upon it. "The Latch-string Is Out," and opening the door by this bit of protruding thread, you

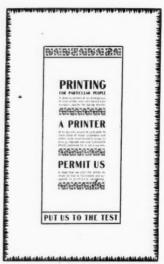
read his advertisement printed on the white card underneath. The door has panels done with rule and makes a very good effect.

Mr. Charles M. Berkheimer, who is "ad. man" on the News, of Connellsville, Pennsylvania, made use of a three-column, eleven-inch space to bring printing to the News office. Of course, having such an extensive space was an advantage to the advertiser, and Mr. Berkheimer has devised

NEXT THING TO A PRETTY GIRL

OUR AD-WORK IS THE MOST ATTRACTIVE THING IN CONNELLVILLE DATA DESCRIPTION OF THE PROPERTY OF TH





THREE-COLUMN NEWSPAPER AD

some very striking things in simple rule-work, type and border ornaments in his broad, white margins. We reproduce a couple of examples, greatly reduced.

Some work submitted by the foreman of Bradford, The Printer, Indianapolis, Indiana, has a rather unusual tone for advertising:

We make no empty claims regarding the superiority of our printing. Our imprint is synonymous with watchfulness and painstaking. It is a guarantee of fair, businesslike treatment and close attention to the details of your requirements.

This is dignified and modest and would seem to win confidence. The following are the pick of a dozen or so of headings on the leaves of scratch pads which Mr. Bradford gives out:

Correctly printed advertising is to business what light, air and moisture is to a plant; it strengthens and nourishes its growth and brings it into full fruition.

We treat you today with reference to your coming back tomorrow. No permanent advertising success was ever achieved through exaggeration or misrepresentation. We make good every promise—the stock figured on in the estimate is used in the job.

Upon today's advertising depends tomorrow's business. We can make your advertising right.

The typographical effect in the above as well as in his blotter advertisements is good, though not strong in the accepted style of the day. Modern styles are not mere whims of fashion. There is a sound consideration of emphasis and artistic balance in the work of our leading printers, which we will all do well to follow.

The following is another idea of an advertisement for somebody:

When a city has a harbor and wishes to invite commerce, a light-house is put up to catch the seaman's eye away out in the dark and get him safely into port. Would he come into port anyway, lighthouse or no lighthouse? He might, by day, if buoys were set to mark the channel, but in lack of these things he would probably steer clear and take no risks.

Advertisements are the business man's lighthouse and buoys. If you don't get them up, you run small chance of having anybody come in and tie up to your wharf. I MIGHT mention that the Inland Type Foundry has a good-sized booklet which displays their Blanchard and Blanchard Italic in very telling ad. arrangements. If you get this, notice the taste of their matter, from the rich red and black compositions inside to the handsomely harmonized envelope on which even the purple 3-cent postage stamp does not strike a discord.

It was in a big department store last year in the holidays.

Two women were weaving their way along the aisle. Ladies, so evidently refined in face and manner, so elegant in sealskin jackets, rustling silks and beautiful jewels, that they were noticeable amidst the crowd. I stood one side. As they passed I could not help hearing this remark from one of them: "I've been a goin' it and a goin' it ever since first thing this mornin' and I haven't even eat." This incident returns to my mind as I handle some bits of advertising. There are specimens that come my way so well dressed, so striking in aspect, so refined "on the face of them" that it is a positive shock to discover the crudeness of language and idea that is exposed when once they open. No matter how much you can afford to put on in the way of rich typography, it is the inside matter of an advertisement that is the real character of it. Advertising is not merely to create a good first impression; if a man considers your work at all, he is bound to read it and have a later impression, and it depends upon this later impression whether or not you get any profit from your effort. If the second impression is a strengthening of the first, good; if it detracts from it, then alas! Now all that any man can

hope from an attractive title, a clever make-up and an artistic effect is attention. That is true of all men's advertising. When a printer gets a man's attention, he need say little more than "I did it," if the work is really good; but if he has caught the man's attention and begins to turn somersaults and do balancing acts with the English language, he is simply straining that man's notice of him. If the man gets tired and passes on, whose fault is it? Make your opportunity and lay hold of it.

The Standard Printing Company, of Brockton, Massachusetts, "Want to Talk," and I think they are entitled to. Their blotter presents a fair argument, keeping the title in



BLOTTER.

mind and reverting to it again appropriately at the last. If the talk was a little less formal it might have been even better yet.

IF an establishment is claimed to be strictly a board of trade printing-office, I should think it would be better to prove familiarity "with all the forms of grain commission house printing" by giving advertisements at least a form similar to the needs of commission merchants. I doubt that these men would find time to read through the intricacies of the sheet Mr. G. P. Cripps has prepared for the printing-office at No 247 Fifth avenue, Chicago. Of all men, commission

time." A brief, direct statement might receive attention, but I can not hope for one that begins:

READ AND READ

JUST

YOUR PATRONAGE IS

ALL WE ALL

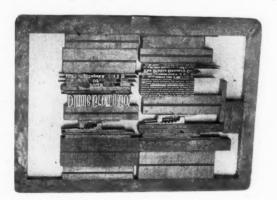
SK; but good reasons why you should be put to this inconvenience are not always forthcoming. We therefore beg to offer for your delectation a few inducements which may tend to prove that

WE ARE THE PEOPLE whom you should HONOR WITH YOUR HONOR ABLE RECOGNITION.

SOME SPECIMENS OF PRINTING.

We are in receipt of bad specimens of printing almost daily, and if a museum for these curiosities of vitiated and depraved taste were established the indications are that it would be speedily in need of enlarged premises. It is not the rule of this journal to publish specimens of this class, as they disfigure the pages of the paper and are of no educational value, but for the reason that there is something comic in the subjoined specimens, an exception is made to our usual rule.

Here is a specimen of stone-work that is hard to beat. Mr. C. C. Crossman, superintendent of the Perrin & Smith Printing Company, St. Louis, Missouri, sends it and says: "Enclosed find photograph of a form handed in here carefully



wrapped in newspaper with the instructions: 'Put it in the press just as it is, as it is made to fit the label." Mr. Crossman asks us, "What do you think of it?" But we ask to be excused. We can not think of it.

Mr. W. A. SEARS, of Nashville, Tennessee, sends the following sample and says that it is a specimen of the work

merchants, perhaps, have the greatest abhorrence of "taking" that the printers of Nashville are being afflicted with, and wants to know if we can suggest a way to the fraternity to deal with this class of printers. Unless the fraternity could import a few boxers to aid them, the best way to deal with this class of work is to maintain a masterly inactivity. The

HELLO!

WHAT DOES ALL THIS MEAN?

Why don't you know at the Bevolent Hall Old Snuff Factory in Trimble Bottom on Menday there will be one of the grandest take-walk-two-steps ever given for a prize in gold?

JULY 30,1900.

We have made arrangement well some of the best cake walkers in the city to take a part in the protest. If you want to have some fun _ just be on hand. We want all of the girls to cust their hair for Same White will

merchants and users of printing who patronize this class of thing have no business that is worth anything, usually, to a regular printer.

A firm in Kokomo, Indiana, asks: "What do you think of the enclosed ad., taken from the columns of a newspaper



in the same State?" What we think about it would not look weil in print.

READS IT FROM COVER TO COVER.

The only fault I find with THE INLAND PRINTER is that it does not come often enough. I would like to get a number every two weeks, as I read it through from cover to cover in that time.-IVilliam Sutherland, printer, Virginia City, Nevada.



Half-tone by
ELECTRIC CITY ENGRAVING COMPANY,
Buffalo, New York.

THE LITTLE MUSKETEER.

UNITED TYPOTHETAE OF AMERICA.

HE fourteenth annual convention of the United Typothetæ of America, held in Kansas City in September last, briefly mentioned in the October issue and the work accomplished touched upon in condensed form. Following is

REPORT OF THE EXECUTIVE COMMITTEE.

Kansas City, Mo., September 11, 1900.

To the Officers and Members of the United Typothetæ of America:

The Executive Committee, in presenting its report to the fourteenth annual convention of the United Typothetæ of America, beg to suggest that the present convention is perhaps the most important in the history of the organization. Many believed, when the United Typothetæ of America was organized in 1887, that because it was organized to meet an emergency, it would have but a short existence. Its continued prosperity, as evidenced by its yearly increasing membership and by the enthusiasm which is constantly shown at its annual gatherings, is strong evidence that it is increasing in importance and still has an important mission to fulfil. One at all familiar with the history of this organization will hesitate to state that it has failed to perform an important function, or that it has failed to be of far greater service to the employing printers than was originally anticipated, or than is represented by its present cost of main-

It is with deep feeling of sorrow that we are compelled to report the death of Ezra R. Andrews, ex-president of our organization, who died at his home in Rochester, on the 13th of last month, after a very brief illness. The United Typothetæ never had a more earnest member or a more conscientious officer than it had in Ezra R. Andrews. His loss to the city of Rochester and to the many organizations of which he was an active member, no less than to our own, is a severe one, but this committee will leave to the appropriate committee the melancholy task of presenting a proper tribute to his memory to be placed upon our records.

It is with sincere regret that we are also obliged to record the death of Mr. A. O. Russell, of Cincinnati, the first treasurer of the United Typothetæ, who died on the eighth day of last April. While for several years we have missed his genial presence and his wise counsels at our meetings, we have been at all times aware of his thorough interest in our proceedings and in the welfare of our organization. There is a grain of comfort in the thought that he did not pass away until he had lived out his "three-score years and ten," and had completed his life's work with a degree of success which rarely comes to one in our business. tastes, his rugged, honest, large-minded methods, and withal his wonderfully acute discernment, marked him as one of the strongest characters we have ever had in our membership. He will be sadly missed for many years by all who knew him, but in the hearts of those with whom he came in daily personal contact is an aching void which never will be filled this side of the dark river over which all must pass. But again to the Committee on Necrology must be left the duty of preparing for our records a suitable memorial to this most distinguished man.

Your committee believes that the time has now arrived when it is important that our organization should define more positively than it ever has its obligations and its relations to its individual members, and to the individual membership of its members, if, indeed, it shall be determined tuat its obligations extend to the individuals constituting the membership of its members.

There has recently been much discussion in some of the trade journals regarding the necessity or the desirability of our organization having a paid secretary, and also the establishment of a defense fund. The Executive Committee not being of one mind regarding these suggestions, it has been decided in this report to simply call attention to them, leaving the question for further consideration when the Executive Committee shall meet in Kansas City, it being almost impossible to discuss an important question by correspondence where there are a number of individual opinions involved. Inasmuch, however, as the Connecticut Typothetæ has formally adopted resolutions relating to these propositions, and has officially forwarded the record of its action to each member of this com mittee, it has been deemed proper to insert it in this report, and it will be found following the report of that member.

In this connection it is proper to call attention to the fact that the thirteenth annual convention authorized the president to appoint a committee to consider the question of a defense fund, which committee was to report to this convention. In compliance with that resolution the president appointed as such committee, Messrs. Hiram D. Brown, St. Paul; Charles Buss, Cincinnati; C. W. Edwards, Philadelphia; F. D. Crabbe, Kansas City, and Isaac H. Blanchard, New York. It is apparent, therefore, that it would be a lack of courtesy for this committee to anticipate the report of the committee especially appointed to deal with this important question, even if of one opinion.

Following the customary usage, the Executive Committee approved the request of the Kansas City Typothetæ for the present date for the meeting of the fourteenth annual convention.

The committee is pleased to report the following new members during

the year:
"The Employing Printers' Club," of Atlanta, Georgia; "The Evans ville Typothetæ," of Evansville, Indiana; "The Omaha Typothetæ," of

Omaha, and two individual memberships, "The George A. Miller Printing Company" and "The Kenyon Printing Company," of Des Moines, Iowa. The Albany Typothetæ, which for several years has shown strong signs of dissolution, has been taken hold of by Augustus S. Brandon, its former president, and when this report went to press it was believed that its past dues would be paid and that Albany would again be one of our active and useful members.

Perhaps there is no question related to the printing interests of the country connected with organized labor that is of so serious a nature as what is known as the union label law.

Few printers, outside of the particular localities where attempts have been made to enforce the use of the label, seem to have fully realized the evil effects that might follow an acquiescence in its enforcement.

It would undoubtedly undermine all legitimate competitive enterprise connected with the printing business. It would place in the hands of an unincorporated and therefore irresponsible body of men, a body of men without a dollar of capital invested in the business, the absolute control of all important public printing. Nay, more, if generally recognized by State and city corporations, and acquiesced in by the employing printers of the country, it would not be long before it would be insisted that the rule apply to all printing of importance, whether public or private, which would be a practical confiscation of all important printing-plants; for, as your committee understands the rule applied to the use of the union label, it is that its use is only granted tentatively. That is to say, if an estab-lishment be granted its use today, it may be revoked tomorrow, no matter what obligations by way of contracts may have been made in the meantime, the union claiming the exclusive control of its use, and it may be withdrawn upon any unjustified complaint of any member of any

It was undoubtedly wise of the convention of two years ago to author ize the Executive Committee to extend financial aid to a local organiza-tion that should undertake to oppose in the courts the enforcement of such a vicious rule. As reported last year, the committee decided to render assistance to the Kansas City Typothetæ, that being the first opportunity presenting itself. It is to be regretted that no final decision has been rendered in that case. It is, however, a pleasure to report that in June last, in a case brought before the courts of St. Louis, Missouri, the same State in which Kansas City is located, a decision was rendered declaring a union label ordinance of that city to be "illegal and void because it is unreasonable and against common right," etc.

The Supreme Court of Georgia, on August 9 of the present year, rendered a decision against the union label, using in part the following lan-

"A municipal corporation, though not required by its charter to let contracts for public work to the lowest bidders, and though clothed as to such matters with the broadest discretionary powers, has no authority to adopt an ordinance prescribing that all work of a designated kind shall be given exclusively to persons of a prescribed class. Such an ordinance is ultra vires (beyond the lawful powers) and illegal because it tends to encourage monopoly and defeat competition, and all contracts made in pursuance thereof are void."

THE EMPLOYING PRINTERS' CLUB.

ATLANTA, September 16, 1000

Joseph J. Little, Esq., Chairman Executive Committee United Typotheta of America, New York:

Dear Sir,— In response to a letter I have just received from Mr. J. Stearns Cushing, secretary U. T. of A., I send you the following synopsis of the union label case in this city and State.

I have not the exact dates at hand and have not time to get them up and also get this to you in time for your report, so will have to give only approximate dates.

In April the city council passed unanimously, without any opposition (the reason there was no opposition being that the thing was very quietly worked through, although the unions were strongly represented at the council meetings), a bill requiring the union label on every job of printing of stationery used by the city of Atlanta. On publication of the passage of the bill, which was the first notice most of us had of the thing, we met and decided to appeal to the mayor for a veto.

Unfortunately for us, the mayor happened to have been a printer and a member of the Union before he was elected to the office, and still held his card. His Union oath was stronger than his oath to council, so he refused to interfere with the bill, and approved it at once.

We then drew up a petition to council asking the passage of an ordinance repealing the label ordinance. This was referred to the proper committees, and after going over the case thoroughly and hearing argument on both sides, made a report favorable to the repealing ordinance by a vote of 5 to 2. The minority also made a report.

When the matter came up in council again the members practically admitted in open session that they knew the ordinance was not lawful and that it would cost the city money, but they said they thought the Union was such a good thing that it ought to be encouraged by the city, and the repealing ordinance was killed.

We then took the matter to the courts. One of our members filed a bill as a taxpayer, charging discrimination, and also prayed for an injunction against the city's awarding any printing under the law.

This case was decided favorably to us, and the unions then carried the case to the Supreme Court, where the court decided that the law was

opposed to the Constitution of the State and sustained the decision of the

There had been similar acts passed by other cities in the State and, of course, the decision of the court abolished them also, although we received no cooperation from these cities.

A peculiar feature of the situation here was that only four out of twenty-eight firms use the label, and these four employ only about from twelve to twenty hands, against probably more than five hundred in the twenty-four non-union shops.

The union shops are now members of our organization and it is only fair to say that the law was worked entirely by the unions, without any part being taken by them.

I regret that I can not take time to go over this and make it more presentable, but you may present the facts here given in any way you Yours very truly,

RICHARD A. MAGILL

Secretary.

We also learn that the city council of Louisville, Kentucky, in July last decided to abandon a union label rule which has been in vogue there and permit all offices whether union or non-union to bid for city printing.



LOOKING THROUGH PAPA'S PAPER.

It will be remembered that your committee reported at the last convention a similar decision by the Supreme Court of Illinois. (See page 33 of proceedings.)

It is evident, however, that the struggle must be continued. On the twenty-second of June Mr. J. W. Howard, secretary of the San Francisco Typothetæ, telegraphed to Secretary Cushing as follows:

J. Stearns Cushing, Norwood, Massachusetts: June 25, 1900. All Typothetæ bids for city printing thrown out. Amount involved twenty thousand. Label must be downed. How much money can Inter national contribute for assistance in legal fight now on? We need help

immediately. Wire reply. J. W. HOWARD. The telegram being turned over to the chairman of this committee, he replied by wire as follows:

June 25, 1900.

J. W. Howard, 410 Sansome street, San Francisco, California: Telegram to Cushing received. Missouri court just decided label

unconstitutional. Illinois court so decided last year. Some taxpayer should take immediate action. No doubt United Typothetæ will assist JOSEPH J. LITTLE.

The San Francisco Typothetæ took immediate action, and after correspondence, upon its written application, the committee voted to appropriate five hundred dollars for its use in this contest.

Your committee has given careful consideration to the question

regarding advisability of employing a permanent secretary and establish ing a headquarters at some central point.

In view of the fact that we have no fund available or commensurate for this purpose such as would place the proposed office and official upon such a plane as would make it effective, together with the fact that there appears to be a diversity of opinion among our membership as to the wisdom of such a course; therefore,

Recommend, That for the purpose of ascertaining some measure

of advantage to be gained through the medium of such an office, that our secretary be authorized for the coming year to employ such clerical assistance as he may deem necessary to accomplish this, at an expenditure of a sum not exceeding five hundred dollars (\$500), but which may be increased by authority of the Executive Committee if in its judgment it shall be deemed wise and expedient.

Early in July the Executive Committee, through its chairman, sent to the various members the circular letter of inquiry here following, and has received a number of replies. Those received are of such import as to be educational, and they are therefore printed in full, but the com mittee wishes it distinctly understood that no member of the committee is thereby committed to any sentiment expressed or resolution presented. It is to be regretted that there is not a report from each member.

UNITED TYPOTHETAE OF AMERICA.

CHAIRMAN EXECUTIVE COMMITTEE.

NEW YORK, N. Y., July 9, 1900.

.....Typothetæ:

GENTLEMEN,-The Executive Committee of the United Typothetæ of America desires to present to the fourteenth annual convention, to be held at Kansas City, Missouri, September 24 to 27, a full report of such events as have transpired throughout the trade during the past year, particularly among its membership, as may be of interest and importance to the trade at large. To that end you are respectfully requested to supply to the committee a full report of the state of the trade within the terri-

torial jurisdiction of your society.

You are requested to report fully as to the operation of the ninehour day that was approved at the annual convention of 1899.

If there has been a strike, or even a controversy of any moment, between employer and employes, whether resulting from the nine-hour day or from other causes, you are particularly requested to give particulars regarding it, and if finally settled, whether by the defeat of either side or by compromise; stating fully the causes, the particulars of the contest and the final result, and also what efforts were made, if any, to adjust the trouble before an actual conflict commenced.

Has there been any concerted effort among the members of your society to secure an increase of price for work to reimburse or compensate for the extra expense involved in running the business a shorter number of hours?

Have the various unions represented at the Syracuse convention, or any of them, endeavored to bring about an equalization of wages in competitive districts in accordance with the agreement there made?

Do not confine your reports to the above requests only, if there be

anything else that you believe to be of interest or value to your associates.

Kindly let your responses be made as promptly as convenient, as, owing to the Executive Committee being widely separated, August 15 is the latest date that can be named to insure its incorporation in the report.

Hoping that your society is prosperous, and that you may have a full delegation in Kansas City in September next, we remain, Very truly yours,

THE EXECUTIVE COMMITTEE, JOSEPH J. LITTLE, Chairman.

BALTIMORE TYPOTHETAE.

BALTIMORE, July 6, 1900.

Joseph J. Little, Esq., 10 Astor place, New York:

My Dear Sir,—I am in receipt of your letter asking for information in regard to the Baltimore Typothetæ, which I have sent to Mr. William F. Jones, 113 Hanover street, our secretary. The Baltimore Typothetæ is doing very well, and now numbers forty members. I would take up your letter in detail, but am about to leave town for the summer and will have my hands full for some time. Very truly yours,

JAMES YOUNG.

MEMPHIS TYPOTHETAE.

MEMPHIS, TENN., July 11, 1900. Joseph J. Little, Esq., Chairman Executive Committee U. T. of A., New

York city, New York:

DEAR SIR,- In response to your general circular of July 9, calling for a full report of the doings of the local Typothetæ for past year, will say that nothing of special interest and importance to the trade has transpired within the territorial jurisdiction of our society since the last meeting of the United Typothetæ.

We are working very harmoniously under the operation of the ninehour law in Memphis, and believe employer and employed are fully satisfied with it, and would not care to return to the old ten-hour plan if privileged to do so. We are working, too, under contracts with the Typo-graphical and Pressmen's Unions, covering also machine composition. There has been no strike, nor is there likely to be, as all questions are adjusted by arbitration, a very satisfactory plan.

There has been no concerted action among our members to secure an increase in price of work, further than a general advance proportionate

with the recent increase in price of white papers of all grades. We have not been advised that any of the various unions represented at the Syracuse convention have endeavored to bring about an equalization of wages in competitive districts.

Our society is not large in numbers, but the kindest feeling exists among its membership.

We expect to be fully represented at the Kansas City meeting, September 24-27. Fraternally,

A. J. McCallum, Secretary and Treasurer.

CINCINNATI TYPOTHETAE.

July 14, 1900

Joseph J. Little, Esq., Chairman Executive Committee U. T. A., New

DEAR SIR,- In reply to your circular of July 9, would say that the year has been a quiet one. Last fall, when the question of nine hours came up, it was settled without any trouble by conference between the proprietors of the union offices and the societies, and so far is working

The Typothetæ has been working smoothly, and the interest in the annual conventions increases each year and the delegation will be full.

Trusting New York and Boston will send a carload to Kansas City, Yours truly.

GEORGE C. JAMES. Secretary.

CLEVELAND TYPOTHETAE.

Mr. Joseph J. Little, New York city: July 17, 1900

DEAR SIR,- I have your circular letter under date of July 9, me by Mr. Munhall, in reply to which I beg to submit a short sketch of events transpired during the past year.

Our local association for the last two or three years has lacked to a rather large degree the necessary enthusiasm among the members to make ti of value to any of the members in so far as it refers to the printing business. We have had our meetings, although quite irregularly, but when held have been quite fully attended and with a good feeling among

Some time during last November, in accordance with the Syracuse agreement, we were waited upon by committees of the various unions requesting our reply as to what was to be expected at that time. A meeting of the members of the association was called, together with all other printers directly interested in the matter, and it was fully gone over. had a number of meetings bearing on this subject at which committees were appointed to confer with committees for the various unions, and the was fully adjusted by the employing printers agreeing in every way to uphold the agreement entered into at Syracuse by granting the nine-hour work-day with the ten-hour pay as then paid. Owing to the matter being settled in this way, none of the printers experienced any trouble whatever with their employes, and so far as I can learn there is perfect harmony in all shops at the present time. As stated, the settle ment was in full accord with the Syracuse agreement, and I do not think there has been any trouble whatsoever with any of the establishments during the past eight months.

In reference to action by the association to secure an increased price for work, would advise that this matter is a topic for discussion at every meeting that is called, and there are none but what agree that the increased price should be charged, and all are willing to do so, in fact state they are doing so, but nevertheless there seems to be the same amount of cutting as heretofore, and printing is furnished as cheap, if not cheaper, than before the increase in legitimate expense.

In reference to unions represented at the Syracuse convention endeavoring to bring an equalization of wages in competitive districts, would advise that so far as I know nothing has been done in this direc-I am not in position to state why, but for some reason we are unable to accomplish much through our local Typothetæ. It has occurred to me that a possible reason is that we have quite a few union shops in city, some of them the largest among our members, and as in mind an employer can not consistently belong to the United Typothetæ and conduct a union shop, it may be for this reason we lack the necesattendance. I should be glad to have this one point clearly defined at the national meeting as to whether any of our members consider that an employer conducting a strictly union shop can consistently retain membership in the United Typothetæ, as in doing so it would seem that it would be really necessary for him to be serving two masters, which is a rather peculiar and at times vexing position to be in. We trust these matters will be thoroughly discussed at our annual meeting, and that new life may be instilled into the organization.

Wishing your committee every success, I am, Yours truly E. F. HAMM, President Cleveland Typothetæ.

CONNECTICUT TYPOTHETAE

NEW HAVEN, CONN., July 17, 1900

Hon. J. J. Little. New York city:

Dear Sirk,—Your circular of recent date asking for a report as to the doings of our Typothetæ for the past year at hand. In reply I am pleased to inform you that the past year has been a very active one for our Typothetæ, we having held monthly meetings through the fall and winter months, at which many matters of interest to the trade have come before us and were acted upon in such a way as to be a great benefit to the trade throughout our State.

The nine-hour day was unanimously adopted as approved by the annual convention.

A scale of prices has been adopted to cover the increased cost of production, which I think as a rule has been well lived up to. The follow-

Resolved, That any member having a grievance in reference to vio-lation of scale prices by any member may bring the subject to the attention of the Executive Committee and it shall immediately take such action as seems to it best.

As far as I am aware, the Unions have not brought any pressure to

bear to equalize wages in the different cities in this State.

In the city of Pittsfield and some localities in western Massachusetts which are competitive districts for some of our members, I understand measures have been taken to increase the scale of wages, and that these measures have been successful.

We are stronger as an organization today than we were one year ago, due to the loyalty and interest taken by our members, most of whom realize that the salvation of the printing trade is for us to hold together and protect one another's interests when called upon to do so.

Trusting the annual convention at Kansas City will be largely

attended, I remain,

Very respectfully yours

WILSON H. LEE.

Resolutions adopted by the Connecticut Typothetæ, mentioned earlier in the report:

The Connecticut Typothetæ, having in mind the subject of strikes and lock-outs, do hereby request the Executive Committee of the United Typothetæ of America to take such action in regard thereto, in its report to our next annual meeting, as in its judgment shall seem proper, following somewhat in the spirit of the accompanying resolution.

Resolved, That this convention reiterate and confirm their off-expressed opinions that the question of "who shall be in our employ, and who shall be discharged therefrom" is a subject which we will not consider or arbitrate with any labor organization under any conditions what-

Resolved, That we consider that "the hours of labor and amount of wages to be paid therefor" are subjects for mutual consideration between employed and employer in organized capacity from time to time, as conditions of business change.

Resolved, That we endorse the views expressed in the address of our president at the annual gathering in 1899, that any printery connected with the United Typothetæ of America, or any local Typothetæ, permitting themselves to be drawn into trouble with any labor organization, and immediately notifying the Executive Committee, have, in the future, no claims for financial aid from our association.

We do not think it wise for the United Typothetæ of America to permit any strike to be in force against any of our number in good standing without immediately investigating the case, recognizing "that whatever is the interest of one is the interest of all." Any assault or "flank movement" on the part of any labor organization, however the assault may be, should be immediately reported to the Executive Committee of their local Typothetæ, and if the case be of such a nature that possibly financial or other aid may be required from the National Typothetæ, the facts should be without delay reported at headquarters and advice asked.

Resolved, That we heartily endorse the plan suggested of providing a strike fund, to be under the care and direction of the Executive Committee of the United Typothetæ of America, and to be used by it aid of any member under the ban of a labor organization, said member having reported this case to and having acted under the advice and counsel of said committee.

Resolved. That we respectfully suggest a yearly (if necessary) tax of not to exceed the amount of one per cent of the gross sum of the pay-roll of the previous year, to be laid upon each member of our association, payable in such sums and in such manner as the Executive Committee of the United Typothetæ of America shall call and direct, said tax to be collected by the treasurer of each local Typothetæ and forwarded to the treasurer of the United Typothetæ of America, who shall pay from time to time such amounts to such persons as the said committee shall direct, and the said mentioned tax shall not be disbursed by said committee or said treasurer for any purpose whatever other than above mentioned. We also suggest that no printing-office or plant shall be considered in good standing and entitled to aid from us in a labor trouble who shall be in arrears for dues to their local Typothetæ or who shall not have paid their strike fund tax. Printers should look upon such a tax in the same light as they do upon the fire-insurance premium of policy - moneys paid out, but hoping never to receive any of it back, desiring the other fellow to

Resolved. That a copy of this paper be forwarded to each member of the Executive Committee of the United Typothetæ of America, attended with the signature of our president and secretary.

EMPLOYING PRINTERS' AND PUBLISHERS' ASSOCIATION, DETROIT, MICH. Report to the Executive Committee of the United Typothetæ of

America for the year ending July 31, 1900:
Business during the year ending July 31, 1900, as reported by our members at the monthly meetings, has been unusually good. With but little exception the offices have been running full time all the year and a great deal of overtime work has been done. During July and August there is always a breathing spell for the busy printer, giving him an opportunity to get his office in shape for the busy fall and winter months.

There is a very friendly feeling among the members of our association, developed by our frequent meetings, at which we manage to have e amusement after the business session. We do not have so much unfair competition as we had before organization.

The nine-hour workday went into effect on schedule time. This asso ciation endeavored to secure some concessions in the way of a reduced scale, or an agreement that no further demand would be made for two and a half years, but was unable to do so, and surrendered unconditionally. We had been working fifty-six hours, and the scale was \$15. We now work fifty-four hours, and the scale remains the same.

The Typographical Union has not been very active, in so far as demands are concerned. They adopted a proofreaders' scale, which we

the foreman or proprietor to engage whom he may be able to secure, providing the individual employed makes immediate application for membership to Union No. 40.

These prices are about twenty-five per cent higher than we had been paying. The original demand of the feeders was much in excess of the scale as adopted. The compositors, pressmen and employers did all they could to restrain the boys from enforcing their demands, but they seemed determined to make trouble. The president of their International Union recognized the injustice of their demands, and it was only by threats that he induced them to compromise.

Regarding increased prices for work to cover increased cost caused

by shorter day and increased wages, we have discussed the question at our meetings. On some work that we have had for a long time we found that it would not be policy to raise the price at once, but in bidding on new work the new conditions are always considered and higher prices are obtained. On old work the price is raised at convenient times, or if that

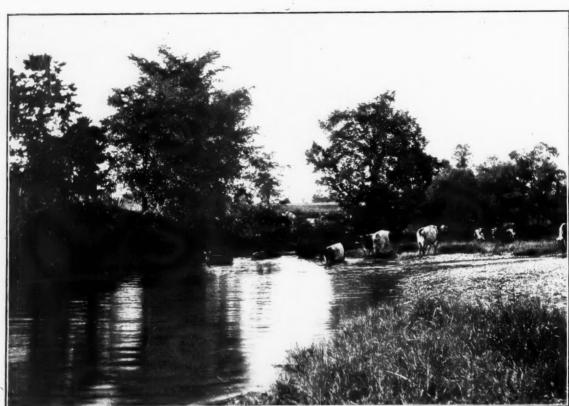


Photo by A. M. Smith, Crawfordsville, Ind

GOING HOME FROM PASTURE.

accepted without controversy, as we were practically paying the wages contained in their amendment, which reads as follows:

" JOB PROOFREADERS' SCALE

"Section 5. Proofreaders in book and job offices shall receive not less than \$15 per week for day work and \$17 per week for night work, and shall be entitled to the same consideration respecting hours of labor, overtime, Sunday and holiday work, etc., as are the journeymen printers in such offices."

The Pressmen's Union made no demands during the year. We had a strike among the pressfeeders. They went out Thursday morning, April 26, 1900, about 8 o'clock. After numerous meetings, con ferences, etc., the following compromise scale was agreed upon and work was resumed on the morning of May 2:

"Cylinder pressfeeders' scale: For presses over 24 by 36, \$8 per week; 24 by 36 and under, \$7 per week. Gordon pressfeeders, per week, Gordon pressmen for two presses or under, \$9 per week: three presses, \$11 per week; four presses, \$13 per week; five presses or over, \$15 per week. The Pressfeeders' Union agrees to amend its constitution and to permit all offices running less than nine presses to employ one apprentice feeder; nine or over, two apprentices; not more than two apprentices in any office. No. 40 also agrees that in the event of the union being unable to furnish necessary feeders it will be the privilege of can not be done we lose the customer. A higher rate per hour for timework is now figured than was the case a year ago.

So far as we know, our unions have made but feeble efforts, and those were unsuccessful, to bring about an equalization of wages in com-

This city is strongly organized among the allied printing trades. No office of even moderate size employs non-union help.

Respectfully submitted,

Employing Printers' and Publishers' Association. C. W. Lloyd, Secretary.

MILWAUKEE TYPOTHETAE.

MILWAUKEE, WIS., July 21, 1900. Hon. Joseph J. Little, Chairman Executive Committee United Typothetæ of America, New York, N. Y .:

DEAR SIR,-Your letter under date of July 9 has been handed me to answer, and I respectfully submit the following brief summary of events in Typothetæ circles in Milwaukee for the fiscal year just closed:

The condition of the printing trade for the past year has been excellent in almost every branch, proven by the increased purchases of machinery, including several very large presses and a number of Linotype machines. Supply men report larger sales of type and material than for five years past, due very largely to the fact that many offices have

been allowed to "run down" during the period of commercial inactivity which has prevailed and from the effects of which we are just recovering.

The nine-hour day has been universally adopted by Milwaukee print ters without discussion or apparent friction, it being generally conceded that the terms of the Syracuse conference were binding on all Typothetæ members, the local unions having taken care of the other fellows

The bookbinders, however, have held out against the adoption of the shorter work-day and have organized for the purpose of controlling the situation, with every indication of success

The only event approaching a strike which we have had to face during the year occurred in October, when the local Pressmen's Union submitted a communication to the Typothetæ demanding the general adoption of the scale which had been adopted by them three years before that date, and, owing to the then unfavorable condition of the trade, never enforced.

The union demands were as follows

That the scale for cylinder pressmen be \$18 per week for two presses. That the scale for apprentice members be \$14 per week.

That all time over nine hours per day must be paid for at the rate of time and one-half.

That double time must be paid for Sundays and holidays.

The Typothetæ, believing that certain of the demands were unjust and unreasonable, took immediate action by authorizing the president to appoint a committee to confer with the pressmen, and, if possible, avert a The committee appointed at the regular meeting of October 28 failed to take the matter up, and on November 16 a special meeting was held and a new committee was appointed to confer with a committee of pressmen. After several protracted conferences an agreement entered into, a copy of which is enclosed herewith and made part of this

I regret to say that there has been no concerted action on the part of the Typothetæ to secure increased prices for work under the new condi tions, although it is my belief, based on personal experience only, that somewhat better prices prevail than for several years past, although this belief is often seriously shaken when bids are opened for even small tracts. At the present time a committee has the subject of equalizing prices and establishing a uniform basis of rates for composition and presswork, and a uniform basis of profit to be charged for paper stock, electrotypes, engravings, etc., and good results are looked forward to.

The Pressmen's Union, in its demands of last October, made use of the phrase "equalization of wages in competitive districts as agreed at the the phrase equalization of wages in competitive asserted as agreed at the Syracuse conference," but as the union interpretation seems to consider "equalization" to mean "increase" only, there is little hope of employer

and employed getting together on this question. Some dissatisfaction exists among the members of Milwaukee Typothetæ on account of the slow progress of the organization for the financial benefit of its members, and it is my belief, based on numerous conferences with men of the craft, both as secretary of the Typothetæ and as an active member of various committees of greater or less importance, that a more rigid code of laws should govern the organization.

Milwaukee Typothetæ has shown the most pronounced growth of any in the country, from 1897 to the end of 1899 the increase being seventeen members, or nearly fifty per cent. During the past year we have gained two members and lost two - one firm retiring from the business and one being expelled for using disgraceful language and for conduct unbecoming gentlemen.

The membership at present is as follows: Twenty-two printinghouses, one daily newspaper, one publishing house, four bookbinders, four paper supply houses, two type supply houses and two engravers.

There are seventy printing establishments in Milwaukee, but only six important ones that are not represented in the Typothetæ. Of this number two have been members, and the prospects of getting the other four to join the organization during the coming year are fair. Of the other forty-one concerns, many are located in remote quarters of the city, in basements of residences, or run in connection with small stationery stores. Their mission seems to be to help keep down prices on small work, and it is doubtful whether membership in any organization would remedy the price-cutting habit, which seems to be a part of the nature of the beast. Yours very truly,

CHARLES GILLETT. Secretary.

(Copy of the agreement above referred to.)

The following articles of agreement are hereby made and entered into between the Milwaukee Typothetæ and the Milwaukee Printing Press men's Union, No. 7, and signed by the committees duly appointed by the above-named organizations, this 18th day of November, 1899. The agreement to go into effect on the 21st day of November, 1899, and to extend over a period of three years from that date:

It is understood that the scale of wages for journeymen pressmen shall be \$18 per week for nine hours' work per day, each pressman to handle two presses

It is understood and agreed that the scale of wages for appren tices shall be \$10 per week for the first year, \$12 per week for the second year and \$14 per week for the third year. The merits of the apprentice to be judged by the pressman in charge of the office at the expiration of each of the periods named.

3. It is also agreed that for every four pressmen, one apprentice

may be employed, and one additional apprentice for each additional four pressmen or fraction thereof.

It is also understood and agreed that when an odd number of presses are in an office it is not necessary to employ an assistant when the pressmen or man can handle the odd machine.

It is also understood that when an extra man is required to run an odd press, the extra man shall be an apprentice.

It is also understood that an apprentice can do any work pertaining to the pressroom and help on platen presses, provided that the platen pressman is not laid off.

7. It is also understood and agreed that when a pressman can be of assistance to his fellow-workmen in any capacity it shall be his duty to render such assistance without question.

Signed for the Milwaukee Typothetæ and Milwaukee Printing Pressmen's Union. No. 7, on the day and year above written

CARL G. DREUTZER, JOHN W. CAMPSIE. CHARLES GILLETT, Committee for Typotheta. W. P. Allen, L. H. SHURR, A. F. SELLS,

Committee for Pressmen's Union No. 7.

Executed in duplicate.

Time limit agreed to by the committees to be three (3) years, subject to ratification by I. P. P. and A. U Ratified by I. P. P. and A. U.

PHILADELPHIA TYPOTHETAE.

PHILADELPHIA, July 22, 1900

The Executive Committee, United Typotheta of America, Joseph J. Little,

Chairman, 10 Astor place, New York: Gentlemen,— In answer to your circular letter of July 9, the

Typothetæ of Philadelphia will state as follows:

First. As to the operation of the nine-hour day that was approved at the annual convention of 1899, it is working smoothly in the different offices of the Typothetæ, and generally adhered to, and in no way interfering with the half-holiday Saturday.

Second. Concerning a strike or controversy of any moment: This Typothetæ was informed of three strikes, which were soon satisfactorily adjusted. One was on account of the nine-hour day, one on account of the union hands wanting the girl feeders discharged, but they were retained and the strike settled, and the third was caused by the dissatisfaction of piece-workers, who insisted on being employed as regular weekly hands on the basis of union wages; after being out a few days, returned to work on the same terms as before the strike. Every effort was made by the employers to adjust these difficulties before the strikes.

Third. There has been a concerted effort through the Master Printers' Council of the Typothetæ to secure an increase of price for work to compensate the extra expense involved in running the business a shorter number of hours.

Fourth. We have no knowledge of the various unions represented at the Syracuse convention, or any of them, endeavoring to bring about an equalization of wages in competitive districts in accordance with the agreement there made.

In conclusion we will state the general printing business in Philadel-phia has increased considerably. The master printers are, as a rule, endeavoring to equalize prices, and through the efforts of the Typothetæ Respectfully submitted. are meeting with success.

JOHN W. WALLACE, Secretary.

THEODORE EVANS, Recording Secretary.

SAN FRANCISCO TYPOTHETAE.

SAN FRANCISCO, CAL., July 30, 1900.

Joseph J. Little, Chairman Executive Committee:

Dear Sir,—Your circular letter of 9th inst. received and in response beg to report as follows:

When the United Typothetæ of America, at their annual convention of 1899, approved the adoption of a nine-hour day, the San Francisco Typothetæ were in the midst of a fight with the Typographical Union, that was started in April, 1898, by the Union ordering all their men to walk out unless the proprietors should concede their demands. One of their demands was a nine-hour day, and those members of our society who had refused to allow the demands, and who had suffered much for the past year or more, concluded that it would look too much like an evidence of weakness should they adopt it, especially as the unions had advertised that they had us already beaten, and it was only a question of a few weeks when all the Typothetæ offices would be back under their jurisdiction. So we have run under the ten-hour day until this month. At our last meeting a resolution was unanimously adopted that all Typothetæ offices, on and after July 16, should run nine and one-half hours a day, and pay for ten hours. This rule is now in effect and running smoothly, with the intention later of adopting a nine-hour day if the majority think it feasible. The Union has been very aggressive lately, picking out individual offices and bringing pressure to bear through their customers and otherwise to have the office unionized, and a few months ago organized a strike against the office of Filmer-Rollins Company, who osition (machine) and stereotyping only. They were members of

the Typothetæ and were running open office, both union and nonunion men. The Union insisted on their unionizing their office, and upon their refusal called out their men, including the foreman and all the machine operators. There were eight union men and but two went out, and they were immediately replaced by non-union men, the others severing their allegiance with the Union. Since then one of those who walked out has left the Union and applied for his former posi-We have in the last two months lost two of our members who have been making a strong fight for more than two years, but on account of their running on specialties (show work and society work) the Union was able to dictate to them or their cus tomers, and it was a question of their taking the label or going out of business. We can not retain a member after he takes the label, as when the Typothetæ was reorganized at the time of the strike we made the membership dependent upon the members running open offices and not using the label. We have increased our membership in the past two months by taking in six new members, and have a committee working to get more, so we do not feel discouraged.

Regarding the matter of increasing prices, the printers of San Francisco, regardless of the

union question, that is both label and non-label offices, have organized an association called The Employing Printers' Association, and they have been endeavoring to make a uniform increase in prices. They have succeeded in doing a great deal toward a better understanding among the printers, and while it has been uphill work to get the work in good shape, it looks quite encouraging.

The unions here have done nothing toward equalizing wages, but they can not be blamed, for we did not adopt the shorter day. They have given their members permission to work in any Typothetæ office at whatever wages they want to accept, provided they can throw out a non-union man. We have just made a canvass of our offices to find out as near as possible how many union men were employed, and while it is impossible to tell accurately - for many men will deny belonging to the Union who are members in good standing - we figure that about twelve per cent of the employes are union

In addition to the above, we are now making a legal fight on the label, having brought an injunction suit against the Board of Supervisors, full information on which I have written you previously, and which you can incorporate in this report, if you desire. This suit was thrown out on a technicality, without giving a decision on the main question, and we are bringing a mandamus suit which will bring up the main question, and we hope will settle the matter for all time in this State.

Business has been fair this year, but is now slacking up considerably, but we think and hope it is only the usual summer letting up, and with the first of September, or at any rate after election, we will have pros-

I can think of no more of interest, but as we expect to send at least one delegate to the convention, he can probably tell anything further that Yours truly, JOHN W. HOWARD. has been omitted from this report.

Secretary San Francisco Typothetæ.

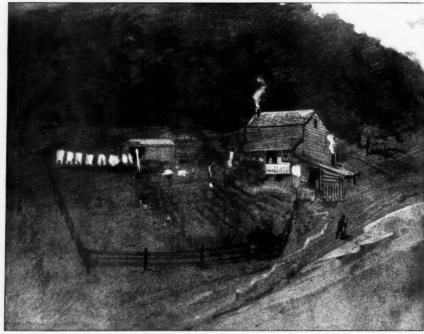
TORONTO EMPLOYING PRINTERS' ASSOCIATION.

Toronto, August 13, 1900.

Joseph J. Little, Esq., to Astor place, New York:

DEAR SIR,— Replying to your circular letter of July 9, the following is a report from the Employing Printers' Association, of Toronto, for the past year, namely:

As reported last year, an amicable settlement was made with the Typographical Union in connection with their demand for an increased scale of wages. Considerable time was spent to bring about a satisfactory arrangement with the Pressmen's Union, but, unfortunately, same was not consummated without a strike. On the 16th of October last the pressmen struck in every office in the city except one, and this office was kept running on a special arrangement with the Union, owing to the fact that the manager was away from the city. The strike lasted for two days, the following arrangements being made and signed by both parties at 9 o'clock on the evening of the second day, namely:



Drawn by Louis Braunhold, Chicago

SKETCH NEAR DUBUOUE, IOWA

Done in pencil, with wash in the high lights, and reproduced in half-tone.

That the scale of wages be \$13.50 per week of fifty-four hours. Overtime, time and a quarter; after 11 o'clock P.M. 50 cents per hour. Night staffs time and a quarter. The pressmen returned to work on Wednesday morning, the 18th. Since that time matters have been running along fairly satisfactorily. There has been a good run of work, and most of the have been kept busy.

On June 28 the Printing Press Assistants' and Feeders' Union, No. 1, made a demand for higher wages, which it is impossible for the employing If the demand were acceded to the minimum scale printers to consider. for cylinder press feeders for Toronto would be increased forty per cent. Committees from both sides have met, but so far nothing has been done Yours respectfully in regard to an adjustment.

ATWELL FLEMING. Secretary E. P. A.

CHICAGO, August 13, 1900.

Mr. J. J. Little, Chairman Executive Committee U. T. A .:

My DEAR SIR,- In reply to your favor of July 9, I have been requested by our president, Mr. Knapp, to report such transactions of our local Typotheta as may be of national interest.

In reference to the nine-hour day, I would say that the same was put into effect the 21st of November, 1899, according to agreement without any opposition on the part of the employers. It was supposed that agreements, covering the wage-scale for a period of two years, had been made with the various unions a year previous. By such agreements the scale of wages for a fifty-seven hour week was to be the same as for a fiftynine hour week, but when the fifty-four hour week was to come into effect, in November, 1899, the following reductions were to be made, namely: Pressmen reduced from \$21 to \$20 per week, compositors from \$18 to \$17 per week, pressfeeders from \$11.50 to \$11 per week, and book binders a reduction of about \$1 a week for their various scales. These agreements were the result of a joint conference held between the representatives of the Typothetæ and the various unions in November, 1898. A signed document with the Pressmen's Union and letters from the various other unions stating the terms of the agreement are still in the hands of our secretary.

A few weeks previous to November 21, 1899, a new scale for a fifty-four hour week, to go into effect at that date, was submitted by the unions, this new scale being substantially the same as that then in effect for a fifty-seven hour week. A joint conference between the committee of the Typothetæ and a committee from each union was held, at which meeting the representatives of the Typothetæ contended that they had contracts with the various unions extending a year longer, and the question of a new scale was not a subject for discussion. Union admitted the existence of such a contract and said they proposed to live up to it. The other unions denied the existence of such contracts and refused to submit the question of the existence of such contracts to arbitration. The Feeders' Union was especially arbitrary. The unions

were strengthened in their arbitrary position by the fact that one concern—a very large employer of labor and whose head was one of the committee representing the Typothetæ—had secretly, during these conferences, given the unions to understand that it would accede to the Union's demand. Under these conditions the committee of the Typothetæ were powerless to force the question to arbitration or to make any compromise with the unions.

A strong effort has been made in Chicago to obtain a better price for printing. This effort has not been made through the organization of the Typothetæ, as there was a great difference of opinion among its members, and the constitution and by-laws do not enable the majority to force its will upon the minority.

An organization known as the Master Printers' Association was formed, consisting of seventeen of the largest offices of the Typothetæ and one office not affiliated with us. A paid secretary and central office was a part of the plan of operation. The results have been most successful. A larger proportion of competitive work has been done by members of the association than heretofore and at an increase in price of from fifteen per cent to twenty-five per cent. The success of the organization, however, is due not only to the plan of the organization, but also to the fact that the secretary is a man of ability and rare tact, who has been capable

day, and we believe the publishers have quite generally recognized the justice of an increase.

justice of an increase.

Fourth. The various unions represented at the Syracuse conference have not, so far as we know, made any efforts to bring about an equalization of wages within the district in which the New York Typothetæ is situated.

Fifth. We have not observed any effort on the part of our employes to accomplish any more work per hour in the nine hours of labor to make good their assertion that men working nine hours per day would accomplish as much work as those working ten hours; on the contrary, we have found that the volume of work done with the same number of hands under the same conditions as formerly has decreased in almost exactly the same proportion as the decrease in hours in composing-rooms and in a greater proportion in pressrooms. It is just as hard to get the men to work promptly at 8 o'clock as it was to get them there at 7 o'clock, and they work no more rapidly.

We regret to observe upon the part of some an inclination to independent action in cases deemed by themselves to be emergent, thus ignoring the regularly constituted officers of our national organization, who should be, and undoubtedly are, far better informed as to the necessities of any particular case than any other member could be. Such action can



Photo by Shirley Vance Martin, Chicago.

SOURCE OF THE CHICAGO RIVER, NEAR GLENVIEW.

of handling perplexing situations as they arose and of smoothing over the jealousies and mistrusts among the membership.

The monthly dinners of the Typothetæ have been well attended and much interest taken in the Kansas City situation.

The members expect much from the Kansas City convention, and a full representation of delegates and alternates are expected to attend.

Respectfully yours,

THOMAS E. DONNELLEY.

NEW YORK TYPOTHETAE.

New York, August 31, 1900.
To the Executive Committee of the United Typothetæ of America:

GENTLEMEN,—You circular letter of July 9 was referred by the New York Typothetæ to its Executive Committee for reply, and accordingly we beg to report:

First. That the nine-hour day, as far as we know, has been universally observed by the members of our organization.

Second. There has been no general strike within the jurisdiction of this organization during the year. There have, however, been several local strikes, generally among the pressfeeders and job pressmen. In no case were these strikes supported by the allied trades, and in most cases they were readily adjusted by conference or by agreements taken as precedents from previous arbitrations.

Third. This society issued an open circular to the trade, stating the necessity for a slight advance in prices on account of the shorter work-

but be detrimental to our organization. In our judgment every member should give a loyal support to the regularly constituted officers, as any other course must surely lead to the utter destruction of the United Typothetæ of America. We sincerely hope that at the approaching annual convention this subject may have very careful and serious consideration. We recommend that prompt action be taken to amend and strengthen the constitution and by-laws of the United Typothetæ of America in such a way that the entire body may act as a unit in labor matters.

Hoping for a successful convention and the continued prosperity of the organization, we are, Very truly yours,

THE EXECUTIVE COMMITTEE,
By W. GREEN, Chairman.

Voted in Executive Committee:

That this committee expresses its opinion that the action of the Chicago Typotheta in the emergency which arose was not intended as a reflection on the Executive Committee, or desire to usurp their prerogatives, and that this committee exonerates the Chicago Typothetæ from all intent to do more than lend a helping hand.

The committee has considered the various proposed amendments to the constitution that have been certified by the secretary, and has unanimously decided that the amendments proposed by the Chicago Typothetæ to Article V should not be adopted. The committee, however, does recommend that the treasurer be made an *ex officio* member of the Executive Committee.

The committee also disapproves of the amendment proposed by the Richmond Typothetæ to Article VI, Section 1, and as the members of the committee were not a unit regarding the other proposed amendments, no resolution is offered regarding them.

The following resolution is offered for adoption:

Resolved, That we find no authority under the constitution, by-laws or usages for a proxy representation in committees. Such a practice, if carried to the extreme, would permit a single member of a committee to gather proxies and hold a meeting by himself. While proxies are properly used in representing absent stockholders in stock corporations, they are



A MOUNTAIN SPELLBINDER,

From pencil-drawing by W. J. Edmondson, Asheville, N. C.

always regulated and provided for by the charters or by-laws of such corporations. Such a practice in an organization such as the United Typothetæ of America would deprive it of the benefits sought to be obtained by having a large committee selected from different sections of

All of which is respectfully submitted.

MINORITY REPORT EXECUTIVE COMMITTEE.

KANSAS CITY, Mo., September 25, 1900.

To the Officers and Members of the United Typothetæ of America: The undersigned members of the Executive Committee submit the following minority report:

We regret that a member of our society, while undoubtedly acting with the best of motives, should have taken independent action in the case of the Kansas City strike after the Executive Committee, through its chairman, had, at the request of the proper officials of the Kansas City Typothetæ, taken the matter up on behalf of the United Typothetæ of America with a view to its settlement, thereby neutralizing the authority

of the Executive Committee. Your committee are of the opinion that such action upon the part of any member is contrary to the spirit of our organization, and its continuance would lead to unfortunate results.

We also offer for adoption the following resolutions, namely

Resolved, After a careful examination and consideration of the correspondence between the chairman of our Executive Committee and the chairman of the Executive Committee of the Kansas City Typothetæ, and with certain members of the Typothetæ of Chicago, that our chairman was ever ready to assist the Kansas City Typothetæ, and when finally called upon for aid acted promptly and on lines in accordance with the oft-expressed principles endorsed by this organization.

Resolved, That it is the sense of the United Typothetæ of America, assembled in convention in Kansas City, in the State of Missouri, that while the Executive Committee has a chairman, there is no authority under our constitution, by-laws or usage for the calling together of the Executive Committee except through said duly elected chairman, the chairman, however, to be directed by the president as to the time and place. This resolution is deemed necessary on account of the ambiguity of the present language of the constitution.

Resolved, That under Section 5 of Article VI, it is clearly the duty and the privilege of the Executive Committee to consider and act upon appeals for aid of any kind, and that no other committee has, under our constitution, by-laws and usage, authority to approve the expenditure of money for such a purpose as aid to a member. All of which is respect-

JOSEPH J. LITTLE, W. H. BATES, Of the Executive Committee.

All of which is respectfully submitted.

JOSEPH J. LITTLE (Chairman), New York. W. J. DORNAN, Philadelphia, Pa C. W. HORNICK, St. Paul, Minn. W. H. BATES, Memphis, Tenn. Amos Pettibone, Chicago, Ill. H. P. Pears, Pittsburg, Pa. H. O. HOUGHTON, Cambridge, Mass Franklin Hudson, Kansas City, Mo. J. Stearns Cushing, Norwood, Mass. Executive Committee.

DEATH OF WILLIAM P. HECK.

The death of William P. Heck, which occurred in Philadelphia on October 3, 1900, at the age of 55 years, removed from the printing trade a gentleman well known in the craft and whose loss is deeply mourned. Mr. Heck was widely known as an artist-printer, and had been engaged in the printing business since the age of sixteen. Always of a genial disposition, he was extremely popular among his fellow-craftsmen. In 1861 he started as an apprentice on the Village Record, of West Chester, Pennsylvania. After two years he secured a position with the firm of Ringwalt & Brown, of Philadelphia, where he



WILLIAM P. HECK.

rapidly advanced and served his full term of apprenticeship. In 1876 he became identified with the mechanical department of the Philadelphia Times, and was soon advanced to the position of foreman of the display department, which position he held up to the time of his death. During the Rebellion Mr. Heck served with distinction in the 196th Pennsylvania Regiment, from which he was honorably discharged at the expiration of

Mr. Heck was elected a delegate by Typographical Union No. 2, of Philadelphia, to the Buffalo convention in 1886, and had served on several important committees. He was appointed reading clerk of the Chicago convention and also of the St. Louis convention. He had made it a point to be at many conventions, and his card with the Quaker cut will be remembered by all delegates. His last convention was that at Milwaukee in August.

PHOTOGRAPHY AN ART.



HE study of photography is an interesting one. It is work in which art can be developed to a wonderful degree if one has it in him. As a lad and as a man Shirley Vance Martin has been an enthusiast in photographic work. After studying the rudiments among the best amateurs of Chicago, and having been an official of

the original Amateur's Club, he began his studies on the technic of the art in his own darkroom. From these studies he has developed many successes. His best achievements, however, result from the fact that he considers photography an art, and he has not only perfected himself in the mechanical work, but prides himself on handling it as an artist and in giving to his pieces the finest artistic effects. His best work has been done not in the formal gallery of the ordinary photographer, but in his own home at Kenilworth or in the homes of his patrons there and elsewhere. In portraiture, Mr. Martin, while avoiding bizarre effects, seeks grace, ease and characteristic expression, even at the sacrifice of the old conventional ideas as to lighting and pose. Having just passed the age of thirty, it would seem that Mr. Martin must have a brilliant career ahead of him in his chosen profession. We show several examples of his work in this issue.

THE TYPOTHETAE AND ITS FUTURE.*

THE title of the toast to which I am to respond is the "Typothetæ and its Future." When the Entertainment Committee informed me of the toast, it did not advise me that it was to be coupled with such a startling quotation: "Hell is empty and all the devils are here."—Shakespeare.

*Response to toast delivered at banquet of the United Typothetæ at Kansas City, Missouri, in September, by J. Clyde Oswald, editor *The American Printer*.

If, therefore, you find that the address is lacking in fire and vigor, you will understand that I was not fully informed of the conditions.

It is a little bit difficult for me to respond to this toast in this presence, because it is safe to assume that nearly every gentleman that hears me knows more about the Typothetæ than I do. They gave it its start in life; they have guided it along for more than a dozen years; they are still in control of its destinies, and its future will be whatever they choose to make it

Still I find some excuse for my presumption in the fact that no two ideas of the Typothetæ ever seem to agree. There are

those of our friends who designate it a mutual admiration society; others say it is merely a junketing crowd; others that it is a society for the promotion of oratory: still some others who, it may be assumed, are in a position to know more about that which they speak, say that the Typothetæ serves every purpose for which it was intended, that it has afforded them, as employing printers, much pleasure and profit in the past, and that it offers abundant hope and promise



SHIRLEY VANCE MARTIN.

for the printing business in the years to come.

In view of this wide diversity of opinion, I have felt indeed that a humble individual like myself may be entitled to a view in the matter. While my view, it will be found, is not in accord with any of those I have quoted, it may be said to partake a little of the nature of each. The Typothetæ undoubtedly is an

httle of the nature of each. The Typothete undoubtedly is an agent for good. The fact that we may admire each other or ourselves, or that when we get together we devote a certain amount of our energy and our time to having a good time, is not pertinent. We do accomplish some things. The only fault I have found in the past is that we have not accomplished more. The good this organization does has been nearly all indirect.

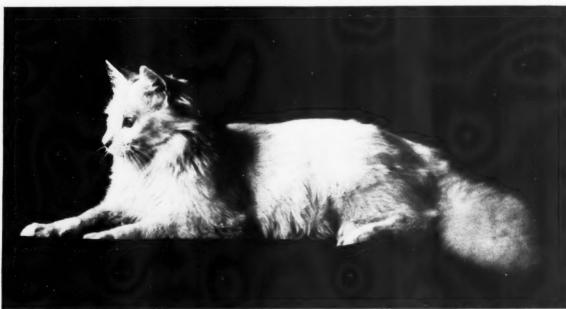


Photo by Shirley Vance Martin, Chicago

He is a man with dull perception who can come to our annual convention and not take away some idea that he can put into practical use in the conduct of his business. The trouble is that we have not done enough direct benefit. The weakness of the Typothetæ is the same weakness that, according to the



Photo by Shirley Vance Martin.

AT KENILWORTH.

story I once heard, is characteristic of mankind as a whole. A Sunday-school teacher asked her class of small boys, ' created man?" A youngster spoke up and said, "God," and he told how it was done. Then the teacher asked, "Who created woman?" and the same boy replied that when God got through making the man he took his backbone and made it into a woman. My experience with the printing business has sometimes almost impelled me to the belief that the small boy was right. If it is true of the proprietors of printing-offices, it is also true of the Typothetæs which they compose. A man without a backbone is of no use on earth, and neither is an organization. A weak Typothetæ is worse than no Typothetæ. Where there is none, those who would press their demands upon the trade have before them the possibility of a strong organization; where there is a Typothetæ that exists in name only, it evokes contempt and serves to encourage the forces opposed to it.

Mutual consideration is founded upon mutual respect. No leader of a union will risk a contest if he feels that he has a good chance to lose. Equalize the fighting forces of the two organizations, and instead of strikes we shall have confidence; instead of exhausting each other's resources we shall have mutual concessions that will result in continued harmony and neace.

Every organization is, of course, composed of individuals, and sometimes we find that the rule that in union there is strength will not work backward. Strong unions are not always composed of strong units. Happily this can not be said of the Typothetæ. In whatever section of the country you may be, you will find that the members of the Typothetæ are men of importance in their own communities. You do not notice it so much at the annual gatherings, because the convention has a leveling influence. Without being aware of the fact, you may, therefore, be sitting at this moment alongside a

man who is a power in his home city, whether as a leader in political, intellectual or church circles you can not tell until you inquire. Take our handsome president-elect, for instance. In Buffalo, where we are to have the pleasure of meeting next year, he is not only the head of a large printing-office, but the guiding spirit of a great newspaper as well. Mild-mannered as he seems to be to those who meet him here, there is no knowing with what firm hand he molds opinion and shapes destiny in his own city.

If you are a stranger in Typothetæ circles, I am sure I would be doing you a service, and at the same time affording you pleasant entertainment, if I should take you upon the wings of the wind and visit the scenes of the daily lives of a few of the men who compose this organization. I should take you first to my home city and to the shrine upon which most of us, especially the younger element, worship, the workshop of the greatest printer of the nineteenth century - the dean of American printers, we call him-Mr. Theodore L. De Vinne. I should take you from there to the office of another great printer, who has been signally honored, and who, in addition to conducting one of the largest printing-offices in New York, finds time also to be director of a bank, commander of a Grand Army post, president of the board of education, and to hold many similar offices. It is needless to say that I refer to the Hon. Joseph J. Little. I might take you into a dozen such places in New York, where you would find much of the same nature to interest and instruct you. But, the time being short, I should hurry you along to New Haven, where we spent several pleasant days a year ago. I should halt you there, before the house of that printer of Yale University, who so ably presided over our deliberations last year, Mr. Cornelius S. Morehouse. A few blocks from there might bring you trembling before another, for this man, in addition to being president of the Connecticut Typothetæ, is also commissioner of the New Haven police, Mr. Wilson H. Lee. From there I would go with you to Hartford, the home of a printer who has been mayor of the city, and who is one of the most prominent figures in the business and social life, Mr. Leverett Brainard. Then I would go to Boston, the home of culture and good printing, and take you down on Congress street and point out to you a great printer, who is also a big publisher, and, strange as it may seem, the owner of a big dairy farm, Mr. George H. Ellis. I would take you, map in hand, along the Boston streets to the office of the highest-priced printer in America, Mr. Thomas Todd, who is able to look down upon his struggling brethren from a commanding position at the top of a skyscraper, and finally to Norwood, the home of the first lieutenant of the Ancient and Honorable Artillery Company of Massachusetts, our well beloved, genial and courteous secretary,



Photo by Shirley Vance Martin.

PORTRAIT OF MISS R.



Photo by Shirley Vance Martin, Chicago

SUNSET AFTER A STORM.

Mr. J. Stearns Cushing (applause). I should have to explain to you that in none of these cities had I done justice to my task, for I would have neglected as much as I had performed. But I would be attempting to do in a night what could not be done in a year, and I should be following impulses that came to my mind rather than showing an adequate fitness for my task.

Naturally, we should have to hurry along, stopping only for a pause at Rochester, Buffalo, Pittsburg, taking you possibly down to Norfolk, the home of the secretary-elect, ex-Sheriff John E. Burke; Chicago, with its many famous printers, among whom may be mentioned Alderman Amos Pettibone; Milwaukee, St. Louis, St. Paul, Kansas City, a dozen other places as worthy of a visit. These are the men, I should then say to you, who are the Typothetæ, and I think you would agree with me that we of the rank and file have reason to be proud of them.

I have neither the experience nor ability as a prophet, nor have I the gift of second sight. I can not say what is to be the future of the Typothetæ. I have unbounded faith, however, in this prediction, that as the printing business grows in prosperity and importance and honor, the Typothetæ will keep equal pace, eventually becoming an embodiment of strength and determination that will carry to successful fruition every worthy purpose in the minds of the employing printers of America.

At the completion of this, the lucky thirteenth year of our existence, we find ourselves entering upon a new era, pledged and prepared to work out the accomplishment of a new destiny. We are now out of our swaddling clothes, the period of our youth has passed, and we stand at the threshold of our new career, not only willing, but prepared, to fight for our rights in whatever complications may arise. (Applause.)

PAY FOR STORAGE OF FOLDED SHEETS.

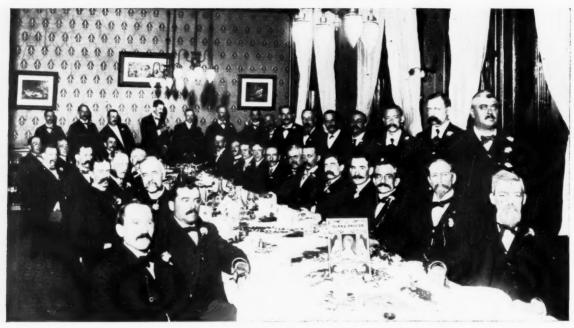
The Association of Employing Bookbinders, of New York, has recently been victorious in a case that may interest printers and publishers. At the October 24, 1898, meeting of the association a resolution was passed declaring that a charge should be made to publishers for the lengthy storage of sheets in binderies, and a circular embodying this was sent to the trade. The first instance in which this matter, as well as the charge for folding, was questioned from a legal standpoint, is the case of Robert Rutter & Son against the trustees in bankruptcy for F. Tennyson Neely. The following are the facts: On June 28, 1900, the trustees in bankruptcy for F. Tennyson Neely admit-

ted the bill for folding but declined to pay bill for storage, and threatened suit to gain possession of their goods. On July 3, 1900, Messrs. Robert Rutter & Son declined to deliver the goods without payment of storage and folding charges, and placed the case in the hands of the attorney of the association for action. On August 22, 1900, the trustees forwarded a check for full amount of the bill with the signature of the referee in bankruptcy thereon, thereby admitting the justice of the charge. The association has in the hands of its secretary, C. M. Smith, 150 Fifth avenue, New York, a photograph of the check and bill which it will gladly allow to be used as evidence in any future similar case.

WE could hardly run an office without The Inland Printer. Enclosed find subscription; it was an oversight that it was not sooner renewed.—Fred D. Elmer, City Editor, Commercial, Monroe, Michigan.



Photo by Shirley Vance Marti



THE INLAND PRINTER DINNER.

Tendered to A. H. McQuilkin and THE INLAND PRINTER staff, by Henry O. Shepard, and held at "The Monroe," Chicago, Friday, October 12, 1900.

THE INLAND PRINTER DINNER.

NE of the most enjoyable occasions which those connected with THE INLAND PRINTER had ever attended was the complimentary dinner given to the editor, A. H. McQuilkin, on the evening of Friday, October 12, at "The Monroe," Chicago. The dinner was arranged by Henry O. Shepard, the head of the company, to show his appreciation of the services of Mr. McQuilkin and the other members of the "big family," as he calls it, that assist in producing the magazine each month. It was impossible to invite every one in the establishment, but the forty members present felt highly honored in having an opportunity of meeting the other gentlemen connected with the paper under such pleasant conditions.

The following is the

MENU. Blue Points COCKTAILS. Celery. Olives Consomme Julienne. Baked Clubhouse Whitefish, a l'Italienne. Parisienne Potatoes. Sweetbreads, larded, with Green Peas. CLARET. Punch Benedictine. Braised Tenderloin, a la Bordelaise. Combination Salad. Potato au Gratin. Ice Cream Cake. Roquefort and de Brie Cheese. Crackers. Coffee.

After the guests had done full justice to the above, the toastmaster, C. F. Whitmarsh, called the gathering to order and explained the reasons Mr. Shepard had for inviting his staff to meet in this way. He spoke of the generosity of the head of the paper, not only to its editor, but to every one connected with the publication. Mr. Shepard responded by saying it had always been his policy to treat his people fairly, and stated he felt that an employer could always get more out of his men by having such feelings exist as he was sure prevailed between all of the people in the establishment and himself. Mr. McQuilkin spoke of his work on the paper and of the great assistance he had received from other members of the staff in making the paper what it was. Mr. Rathbun referred to the condition of the publication when Mr. McQuilkin assumed the duties of editor, both as to circulation and general prestige.

He stated that as soon as the character of the matter presented to readers was improved, the subscriptions increased in number, and having a wider circulation the advertising naturally increased. These had resulted in placing the magazine in the front rank among papers devoted to the graphic arts. There was no set program, and nearly every one present had an opportunity of speaking, and took advantage of it. The occasion will long be remembered as one of the bright spots in the history of THE INLAND PRINTER.

The following letter sent to Mr. Shepard by Mr. McQuilkin after the editor had returned to Asheville, expresses his feelings concerning the gathering:

Dear Mr. Shepard:

I desire to express my profound appreciation of your many kindses in Chicago and elsewhere. Let me assure you that the terms of affectionate regard in which you expressed yourself last Friday evening are reciprocated to the full by me. It is such liberality as you have shown, so keen an interest in the welfare of those about you, so warm and sincere an attachment for those in your house, that has made the name of The Henry O. Shepard Company and THE INLAND PRINTER what

Your attitude toward your employes has been such that you have a phalanx of men devoted to your interests, and if in any way my efforts can enlarge and round out what we have attempted, be assured they will not be lacking.

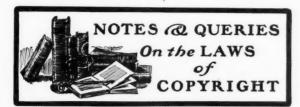
For every kindly word and noble sentiment expressed by you, I give you an echo back a thousand times.

With every good wish for your increased prosperity and happiness, I am as ever, sincerely and cordially your friend,

A. H. McOuilkin.

The following is a list of those present: A. R. Allexon, F. Baumgartner, E. W. Beedle, Daniel Boyle, P. H. Butler, J. I. Caldwell, William G. Cobb, Edward Conway, George Crall, A. S. Dinsmore, H. S. Engle, Harry Flinn, George A. Furneaux, K. M. Griswold, Al Grayson, Joseph H. Hamer, Fred Hilton, Philip G. Howard, A. Hughmark, M. F. Kase, George M. Leathers, A. H. McQuilkin, Frank Parker, S. K. Parker, B. F. Philbrick, Alfred Pye, A. W. Rathbun, Charles Reiner, Frank A. Richards, Harry Shaffer, Frank Shepard, H. O. Shepard, Adolph Stoike, Fred Thomas, J. S. Thompson, S. H. Treloar, C. F. Whitmarsh, Will L. Whitmarsh.

The accompanying illustration is made from a photograph taken by J. W. Taylor during the festivities.



CONDUCTED BY TAMES HIBBEN.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

AUTHORS AND PUBLISHERS.— By George Haven Putman. A manual suggestions for beginners in literature, including the text of the nited States Copyright Law, with general hints to authors. Seventh lition. New York: 1897. \$1.75.

THE QUESTION OF COPYRIGHT.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. \$1.75.

TORK: 1890. \$1.75.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.—By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE LAW OF COPYRIGHT.—By Thomas E. Scrutton, M.A., LL.B., of the Middle Temple, barrister-at-law. Including the American Copyright Act, the Berne Convention, etc., with cases to date. Third edition. London: 1896. \$5.

Prior to copyright legislation authors were protected at common law. The right of property in intellectual productions is enforced by the courts irrespective of statutory enactment, dependent, however, upon publication. Publication may be qualified or unqualified. To permit a copy of a manuscript to be made, or to make a gift copy thereof does not dedicate the subject matter to public use. Multiplication of copies will be prevented. Printing itself does not forfeit the right, for if it is a book, it may be withheld from the public. Unrestricted distribution as to person and purpose constitutes unqualified publication. This common-law right extends to paintings, etchings, photographs, statements and compilations. There is a distinction between the word "copyright" and the phrase "literary property." Copyright is the exclusive right of printing or otherwise multiplying copies of a published intellectual production, and publishing and vending the same; the right of preventing all from doing so.



A LANDSLIDE HAS BEEN PREDICTED FOR WILLIAM J. BRYAN AT THE NOVEMBER ELECTION.

Drawn by H. B. Martin. Courtesy Montana Daily Record, Helena, Montana. Literary property is the exclusive right of the owner to possess, use and dispose of intellectual productions.

To what extent this common-law right is recognized when the owner has not taken advantage of the statute is best illustrated by a few cases:

In the case of Werckmeister vs. Springer Lithographing Company, 63 Fed. Rep. 808, which was an action for the infringement of the copyright in a painting, Townsend, D. J., said: "This was an illustration not taken from the painting. but from a very superficial crayon sketch printed in a catalogue of the salon where the painting was exhibited prior to the assignment to the complainant. It was not intended to be a copy of the painting. The purpose of the catalogue was merely to furnish to the holder of the catalogue information regarding the paintings, or to enable him to find the paintings desired, and perhaps to recall the paintings to the memory afterward. It was not intended to serve in any way as a copy of the painting. No one would think of considering it as a work of art. Such a printing would at most be a qualified or limited publication which would not work a forfeiture of the right of copyright. Such use of the catalogue is under the implied qualification that the privilege shall not be extended beyond the purpose for which it was granted."

In Falk vs. Gast Lithograph, etc., Company, 54 Fed. Rep. 890, a publisher sent to retail dealers an exhibition card containing copies in very reduced sizes of photographs, from which the dealers were requested to make their orders. The card did not contain a copyright notice in the language prescribed by statute. Shipman, J., said: "This card or sheet of miniature copies of photographs for the inspection of dealers is not one of the published editions of the photographs which it contained, within the meaning of the section. The statutes refer to a published edition, which is an edition offered to the public for sale or circulation."

Under the statute, it has been held that a single article may be copyrighted, though bound in a volume, the bulk of which is public property; this also applies to an article in a newspaper. A magazine can be copyrighted as a book. There are many interesting phases of the question to be subsequently considered in this department. The courts are constantly construing different provisions of the law. Cases relating to subjects of interest to the trade will be reviewed and every effort put forth to make this portion of THE INLAND PRINTER attractive and instructive.

THE INLAND PRINTER FOR OCTOBER.

Hundreds of letters of congratulation have been received by the publishers on the appearance of the October edition of THE INLAND PRINTER. It is a pleasure to have such hearty words of approval of the efforts put forth on that number. To all its friends who have thus remembered it, The Inland Printer extends thanks. Nothing so compensates for the hard work expended on a magazine as a good pat on the back. We can not publish all, but here are a few sample remarks:

We wish to compliment you on the very excellent appearance of the October number. It certainly reflects great credit on you.-Wetter Numbering Machine Company, Brooklyn, New York.

Your October number is a wonderful piece of work. We congratulate you on the enterprise you have shown .- E. C. Fuller & Co., New

Accept congratulations on your October issue of The Inland PRINTER. It was the best thing our Uncle Samuel ever carried.—Art. E. Pelton, Evening Sun, Grand Junction, Colorado.

Permit me to add my congratulations to those which I imagine you are receiving since the publication of your October number. It is certainly the handsomest issue of a journal ever published in the interest of the printing trade, and you have reason to be proud of it .- J. Clyde Oswald, Editor The American Printer, New York

It is not possible to send out such an issue every month, but no subscriber will fail to get his 20 cents' worth in each number of the magazine. But look out for the December number; we still have a few surprises on hand.



The Jordans Press, Philadelphia, has removed to 132 South Seventh street.

Francis La Pointe is now connected with the Levytype Company, Chicago.

THE Baltimore Morning Herald is running colored cartoons on its first page in yellow, red, blue and black.

Frost, Memmler & Cameron succeed C. Harrison Frost, printers, Chicago. The firm is now located in the Times building.

MAX A. FISCHER has severed his connection with the firm of Rogers & Wells and has opened a studio at 825 Fine Arts building, Chicago.

The *Daily Register*, of Marietta, Ohio, has installed a Cox Duplex press, and celebrated the event with an illustrated article in its issue of October 11.

FREDERICK WARD and Harold De Lay have formed a partnership for advertising and illustrating, and opened offices in the Williams building, Chicago.

WILLIAM DILLON, formerly with the American Type Founders Company, New York, is now with the Account, Audit & Assurance Company, Limited, of that city.

In color printing, *Scribner's* is always trying new experiments. The November number contains a bicycle story, illustrated by Frederic Dorr Steele in a novel manner.

The Philadelphia Bullctin has installed its seventh quadruple Hoe press. The paper has also rented considerable floor space in the building adjoining in order to facilitate the work.

C. M. COOPER & Co. are successors to the New York Engraving & Printing Company, 320 Pearl street, New York. The firm is composed of Charles M. Cooper and Abraham C. Potter

JOHN ZEH and Robert A. Himeback have coöperated under the firm name of Zeh & Himeback, for doing designing and engraving, at the Lippincott building, Philadelphia. They announce this partnership in a very tasty circular in copperplate and steel die work.

The Kidder Press Company has moved its factory and main office from Boston to the new plant at Dover, New Hampshire, where it has largely increased facilities both in foundry and machine shops, with additional modern equipment, guaranteeing prompt execution of contracts.

THE Inland Type Foundry, St. Louis, has outgrown its present quarters and has been forced to rent two lofts at 214 and 216 Pine street, immediately opposite its present location. This is only a temporary expedient, and when the present lease expires the firm expects to have larger quarters.

In its issue of October 4, the Twice-a-Week Spokesman-Review, Spokane, Washington, devotes two pages to a description of the mammoth Hoe presses recently put in its pressroom. These are very fully illustrated and described. In addition to the presses, the paper refers to the seven Linotypes in the composing-room and to new features in the stereotyping, mailing and other departments, which brings the publication strictly up to date.

The Bausch & Lomb Optical Company has been awarded the gold medal of the Paris Exposition for the best lenses, shutters and photographic accessories of American manufacture. This award was quite a surprise to the company as it made no exhibit at the exposition, the medal being awarded for the superior quality of the lenses, shutters and other acces-

sories of the Bausch & Lomb Optical Company's manufacture used on the cameras exhibited by the various camera manufacturers.

The Queen City Printing Ink Company, Cincinnati, Ohio, reports that its business is increasing rapidly and that it has begun the erection of a new building and has ordered several new mills. The company has just issued two new specimen books showing its product in an attractive way.

AWARDS AT THE PARIS EXPOSITION.

John H. Porter, who has charge of the American model printing-office at the Paris Exposition, has this to say in a letter to Barnhart Brothers & Spindler, Chicago, concerning the awards recently made. As a great many people are asking



THE NEW ISSUE—ANYTHING TO FOOL THE PEOPLE.

Drawn by H. B. Martin.

Courtesy Montana Daily Record, Helena, Montana.

what is the grand prix and what the medal given out by the exposition, it will be interesting to hear from one who has been on the ground. Mr. Porter says:

The grand prix, as I understand it, is a certificate or diploma, evidencing the award. It ranks all other awards. Has no material form other than the paper upon which it is printed and written, at least no one so far has been able to state otherwise, and I have applied for information to the United States Commission. The award of gold medal is evidenced both by the certificate and the medal itself, for which 680 francs are charged. I am informed that if the Government were pushed by all receiving the gold medal for a copy, it would require more than four years to fill orders. As a matter of fact, not one in five hundred will probably demand one and pay for it. Here there were 75,530 exhibitors; 42,790 were given awards; 2,828 the grand prix only in the number. There were 8,166 gold medals; 12,244 silver; 11,615 bronze and 7,938 honorable mention. The United States had 6,564 exhibitors, next to France the largest number of any nation, and one-half as many as all other nations (excepting France) combined. There were 53 nations represented. The United States received 219 grand prizes, 486 gold medals, 583 silver, 423 bronze and 270 honorable mention. No one knows when the certificates will be issued.'

WAREHOUSES 510 DIXON STREET

ALEXANDER BROTHERS

TOBACCO MERCHANTS AND EXPORTERS

420 SOUTH STATE STREET

PLANTATIONS IN ALABAMA AND

NEW ORLEANS

MARVIN & DAVIDSON

TEMPLE BUILDING
9 ALLEN AVE. AND 10 WALL STREET KANSAS CITY

BLAIR SERIES

6-POINT NO. 4, 16A, \$1.00 6-POINT NO. 3, 16A, \$1.00 6-POINT NO. 2, 18A, \$1.00 6-POINT NO. 1, 20A, \$1.00

INLAND TYPE FOUNDRY STANDARD LINE TYPE

DEAR MR. PRINTER SAINT LOUIS, OCT. 25, 1900 THIS PAGE IS SET IN OUR NEW BLAIR SERIES. PLEASE EXAMINE IT CLOSELY. IT IS AN EXACT IMITATION OF THE SMALL GOTHIC LETTER NOW SO FORULAR WITH ENGRAVERS FOR STYLISH STATIONERY. CARDS AND ANNOUNCEMENTS. WE HAVE USED A FEW LINES OF OUR BRANDON WITH THE BLAIR TO SHOW HOW THEY LOOK 'N COMBINATION

YOURS TRULY $I_{NL_{AND}} T_{YP_E} F_{O(ND_{RY})}$

HERBERT A. SHERMAN HERBERT A. SHERMAN
HERBERT A. SHERMAN
GENERAL INSURANCE AGENT AND GLOBE KINLOCH TELEPHONE, MAIN 423
NEW YORK, LONDON AND GLOBE
INSURANCE CO.

MADE AND FOR SALE BY THE

INLAND TYPE FOUNDRY, SAINT LOUIS

"POST" OLD STYLE No. 2

72 POINT

A 4a 820 00

ONE Line Marks NOTE Marks NOTE

O POINT

4A 6a 84 50

HOUR Clocks

18 POINT

7 A 10 a \$3 2

Renovating STORES

36 POINT

9 A 5 n 95 75

THE Chain

14 POINT

10 A 15 a \$3 00

Experienced WORKERS

24 POINT

5 A 8 a \$3 50

HOUSE Builders

12 POINT

12 A 18 a \$2 75

EXHIBIT OF SATINS The entire Store will be given up to @ 123

8 POINT

4 A 20 a \$2 25

SCIENTIFIC INSTRUMENT TELESCOPE

The most important thing in a Telescope is the glass ₹ 35

6 POINT

15 A 24 a \$2 00

BLENDED SHADES AND COLOR HARMONIOUS

This assemblage of Dress Goods includes every worthy style @ 89

10 POINT

2A 18a \$2 50

NOVELTIES IN SILKS To attempt to describe these Silks would \$\display\$ 45

48 POINT

A 4a 89 50

MORE Dangers

60 POINT

3A 4a \$13 00

Grind FINE

AMERICAN TYPE FOUNDERS CO.

@ @ @ Originator of Leading Type Fashions @ @ @

"POST" OLD STYLE ITALIC

20 POINT

4A 9a \$42

FRENCH COSTUME SHOWN You will find here the originals and copies of fancy French \$8

8 POINT

14 A 32 a \$2 25

9 A 20 a 82 75

THIS FINE COLLECTION OF RUGS ORIENTALS

After a very extensive tour in the far East our salefmen have gathered a collection of some of the rarest kinds of rugs. For years we have been in the Oriental Rug business the same as a great many other stores in \$890 A LARGE SALE OF CLOTHS Will be opened at 10.15 o'clock this morning, and will continue throughout this week and next. Our salesman has returned 189

18 POINT

7 A 16 a \$3 00

14 A 32 a \$2 50

SHOW OF FALL SHOES
Prettiest Styles for women
will be ready to-day, when
every lady who visits the 5

GREAT DISPLAY OF FANCY MILLINERY

It is not in a spirit of boastfulness that we say that our Fall display of Trimmed Millinery led all others in point of \$285

6 POINT

16 A 36 a \$2 00

10 A 25 a 82 50

GOLD AND SILVER MINES TO BE SOLD
AT A LOW FIGURE

The undersigned, desiring to retire from business, offer for sale several Gold and Silver Mines. The sale includes over ten acres of land around them, and all the machinery and paraphernalia incident to the business. Competent judges and experts unhesitatingly assert that each \$150

EXHIBITION OF LACE CURTAINS These are beautiful Curtains, and the fale will not last very long; they are so pretty and cheap that it would be most remarkable if they did not sell \$19234

24 POINT

5 A 12 a 83 7

SALE OF FINEST IRISH LINENS Buying all our Linen at lowest possible figures, we can afford to fell at the \$2

AMERICAN TYPE FOUNDERS COMPANY

O Originator of Leading Type Fashions

0 0 4



BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

Mr. T. C. Dexter has two patents on paper-feeding machinery to be recorded this month. No. 658,705 has reference to a new arrangement for feeding-off instruments and sheet-separating instruments. Mr. Dexter's other patent, No. 656,838, covers a novel form of controlling device for the buckling-finger.

A suction-cup feeding machine has been patented by G. R. and W. C. Williams, of New York, as No. 656,872.

A sheet-feeding attachment for stencil printing machines is the subject of patent No. 657,920, by A. B. Dick, of Chicago. He removes the bottom sheet from the pile by means of a roller and feeds it to the machine.

The Chambers Brothers Company, of Philadelphia, owns patent No. 656,897, by H. K. King. This is a paper-folding machine, in which there is an improved mechanism for insuring the positive delivery of the signatures from the folding-roller and the shoo-fly to the packing trough.

H. F. Bechman, of Battle Creek, Michigan, has devised a means of applying an angle-bar folder to a Cox duplex press, and describes the same in patent No. 656,924. With his arrangement it is now possible to print and paste a sixteen-page paper on this press with the angle-bar folder.

Mr. J. L. Firm has added another to his long list of improvements to the Goss presses. It is patented as No.



Author of "Scratch Board Thoughts," Picture Poems," etc. etc.

BURLESQUE, BY C. C. DAVIS, RALSTON, NEW JERSEY.

658,209, and has reference to that form of machine in which a mailing-wrapper is folded with the printed sheets as they come from the press. The combination enables the use of longitudinal folds, which in this case are very desirable.

W. G. Slauson, of Olean, New York, in patent No. 657,253, shows an improved quoin, that can not slip. This invention is so good and so simple as to invite a renewal of the old query, "Why did not somebody think of it before?"

A convenient form of punch that may be locked up with the type is shown in patent No. 658,548, by A. W. Knox, of

New York. The punch is screwed into a pocket so that the face is slightly below the level of the type. An ordinary lead may be pasted to the tympans, and serve as a counter.

Another new quoin has sprung from the brain of the same gentleman and is patented as No. 657,252. A central piece is tightened with a key and expands the quoin without any shifting of the sides. Mr. Slauson has two other patents this month on printer's furniture. One of these is telescopic furniture.

A counting device for printing-presses has been devised by J. W. Leary, of Plainfield, New Jersey, assignor to the Aluminum Plate & Press Company. It is patented as No. 657,781, and is apparently designed especially for use on the aluminum plate presses. Patent No. 657,792, by E. C. Seymour, of Detroit. is also the property of the same company and covers a slightly different form of counter for the same purpose.

THE LADIES.*

R. TOASTMASTER, Ladies and Fellow Millionaires: What a pleasing subject, encouraged by this sweet presence, bright eyes that speak of joy, sweet smiles that play on cherry lips and cheerful looks that make of every dish a rich repast (applause) and mingled with the friendly bowl, the feast of reason and the flow of soul.

Oh, tell me not in mournful numbers, Girls can only screech and scream; For the boy is dead that slumbers, And girls are just what they seem. (Laughter.)

Girls are real, girls are earnest, And they marry not for gold; But when to them in love thou turnest, Do it with a manner bold.

Will you then be up and doing,
With a heart for any fate?
Still adoring — still pursuing —
Keep on loving them and wait. (Laughter.)

Ah! Who can resist our fascinating American girl? Meet her when you will or where, in her home, at church, or on the thoroughfare, in the schoolroom, at the ball, or in the banquet hall, she is always the same irresistible charmer. "To know her is to love her, and to love her is a liberal education." (Laughter and applause.)

She needs not me to speak for her, for she can too well speak for herself.

"Man more eloquent than woman made,
But women are more powerful to persuade."

When the history of the nineteenth century is written, women will occupy an important place in its pages - a place of honor - for the first time in the history of the world. America gave to woman first her freedom and the privilege of the higher education, equal with man. The first note for the intellectual advancement of woman was struck by a woman, Emma Willard, as far back as 1821, and her efforts were followed by those of many other brave women, who dared to ask for their sex that same educational opportunity that man enjoyed. Almost a century to develop and enforce this demand, and there has come, with the securing of this educational opportunity, the eager searching after knowledge on the part of all women, a knowledge not taught in the schools, a knowledge of the history and development of the human race - all people and all classes - and the history of the laws and principles that underlie that development, and also the knowledge of women's place in the grand march of the ages. This new departure gave to women liberty, breadth and unity, and brought into life the women's clubs. It proved an awakening to the real glory and meaning of woman's life, and gave her a place in the social and intellectual forces of the world. All

^{*}Delivered at banquet of United Typothetæ at Kansas City, Missouri, in September, by William J. Berkowitz.

honor and glory to womanhood thus emancipated. The destiny of nations is in her hands. God's ministering angels everywhere and at all times, the name of woman is synonymous with the spirit of self-sacrifice. All honor to womanhood, the guardian angel, unflinching in the darkest hour, as the angel of mercy on the battle-field to the wounded and dying, or among the poor and homeless spreading the gospel of helpfulness and love and charity. All honor to womanhood, the teachers of our children, the directors of our youth, the accomplished associate and assistant in business, in finance and in mercantile pursuits exact and watchful, always thrifty, always accomplished, everywhere admitted, everywhere respected, everywhere honored.

And in that sweet hour, when the spontaneous outburst of affection speaks to her words of everlasting devotion, and we plight our troths in marriage vows:

"Oh, what is there in this vale of life Half so delightful as a wife?" (Applause.)

Wealth is not a necessary attribute for love's affections. The heart overflowing with love is God's gift to every man, rich or poor. The wife, loved, respected, honored, protected, grows like the perfect rose and gives to our lives the perfume of happiness. Age never withers and time never fades that full-blown flower in the garden of domestic affection. Always the lover, always the recollection of that sweet, golden, roseate era when love first dawned, but how much dearer the wife than the bride.

"Undimmed, unchanged, ah, happy Is he, crowned with such a life, Who drinks the wife, pledging the sweetheart, And toasts in the sweetheart the wife."

(Great applause.)



The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

GEORGE W. O'NEAL, with Joseph J. Stone, Greensboro, North Carolina.—The program and cover are good specimens of artistic composition.

 Λ calendar blotter from Parker's Printery, Winchendon, Massachusetts, is a neat piece of composition and presswork, and is, besides, a well-worded advertisement.

FRED E. BRYANT, Moberly, Missouri.—The specimens submitted by you are neat and stylish in composition. The Sorosis program is up to the average of that class of work.

THE Harris Automatic Press Company, of 20 Cortlandt street, New York city, is sending out an excellent assortment of advertising cards, gotten up in most attractive style. The composition is artistic and the presswork of very good quality.

A VERY attractive letter-head is submitted by J. C. Shepherd, of the Galt (Ont.) Reporter. It is set in Jenson Italic, with rule and ornaments, printed in red on pink stock, and is most artistic in appearance. Mr. Shepherd is evidently an artist in his line.

Betz & Orr, East Liverpool, Ohio.—The price list of the Sevres China Company submitted by you is a good piece of typography. You have good reason to be proud of the result of your experiments on the cover, for it is a good contrast and of attractive appearance.

The "Bulletin," issued by the Sprague Electric Company, New York city, is a well-printed pamphlet, 7 by 9½ inches in size, describing the electric products of its establishment. The work is done by Bartlett & Co.—the Orr Press—New York, and composition and presswork are

both of the highest grade. The half-tone illustrations present a clear view of the excellent style of motors so admirably suited to the needs of printers and other users of power, who should send for a copy of this excellent brochure.

ELDON C. Newby, of Randolph, Kansas, sends sample of a reportbook of the Randolph public schools, which is a creditable piece of work, when it is considered that it was printed one page at a time on a press having no fountain, and in an office having only a plow paper-cutter.



Drawn by Ralph Fletcher Seymour, Chicago.

FROM the Austin Publishing Company, King and Nuuanu street, Honolulu, Hawaiian Islands, we have received an interesting illustrated monthly, *The Paradise of the Pacific*, which shows a high degree of merit from an artistic standpoint and gives much valuable information for the tourist or investor.

H. A. Zeiders, with the Evangelical Publishing House, Harrisburg, Pennsylvania.—The prospectus you send is a fine piece of typographical work, in both composition and presswork. The advertising pages show that you have the correct idea regarding effective display. The coverdesign in two colors is artistic.

I. N. Jones & Son, Richmond, Virginia.—The samples submitted are neat in composition and excellent in presswork. The headings in the "Jefferson" booklet should have been in a heavier type. The light-face Gothic used is too light for the body-letter. Caps of the Jenson series would have been better. The Koller and I. N. Jones cards are good.

We have received from the Garrett-Buchanan Company, of Philadelphia, a number of samples of papers which they are just introducing. The budget includes their price list No. 10, samples of ledger, writing, bond, blotting and other papers. The samples not only show the stock but the effect of certain inks when used thereon. The line is a good one.

A CATALOGUE of the Reeves Pulley Company, Columbus, Indiana, is a very fine piece of typographical work. It consists of sixty-eight pages of neat composition, illustrated with half-tone engravings and line drawings. The stock used is heavy enameled book, and every care has been taken to make it an excellent piece of work. The catalogue is from the press of Levey Brothers & Co., of Indianapolis.

A large package of commercial and society printing by Clifford J. Cunningham, of the Columbian Printing Company, Danville, Kentucky, gives evidence that he is up to date in his ideas and that his work is done in an artistic manner. Composition is all that could be desired and presswork of excellent quality. Plain faces of type effectively displayed appears to be Mr. Cunningham's guiding principle, and it is a good one.

A. MILTON ADAMS, 2216 North Bouvier street, Philadelphia, Pennsylvania.—All the samples submitted by you are good specimens of artistic job-composition, and we do not see where you have "failed" in any of them. They are up to date in style and have evidently been carefully planned and carried to completion. The presswork is also of good quality, and combined with the excellent display produces very satisfactory results.

"The Job Specimen, published at irregular intervals at McPherson, Kansas, by J. W. McKinzie. For free distribution." This is a neat eight-page and cover pamphlet on which the composition and presswork are both artistic and tasteful, some of the pages being printed in colors harmoniously selected for the character of the work exhibited. Mr. McKinzie has the right conception of the meaning of the term "artistic job-printing."

The Young Men's Christian Association of Minneapolis, Minnesota, has issued an announcement of its fall and winter sessions, which is a very unique piece of printing. It is a circular of four pages 6 by 17 inches in size, printed in blue and red, the front page, printed in colors, representing a stained-glass window with two female figures thereon. The work is artistic in every sense of the word and is the product of the press of Byron & Willard.

A. F. Hoyle & Co., Washington avenue, Worcester, Massachusetts. The samples of work submitted are fair, but could be improved. Your own business card would look better if you had devoted more space to your name and business and placed same in center of card without a tinted background. The Heywood shoe catalogue is neat. The Worcester Royal Arch Chapter cover has too much ornamentation and would

look better in a darker shade of ink. Your blotters are good. Thanks for your kind words for The Inland Printer and the acknowledgment of the help it has been to you. I hope you may find it more valuable as you get better acquainted with it.

WILLIAM FREUND & Sons, 176 State street, Chicago, are putting on the market a clever little calendar called "Wedgewood." It is made in five styles, all being the same size, but each embossed with a different shield die, and on five tints of board. These calendars are extremely dainty, and where one wants something out of the ordinary and different from the common calendar this will certainly meet a want. The calendars are referred to in the advertisement on page 234.

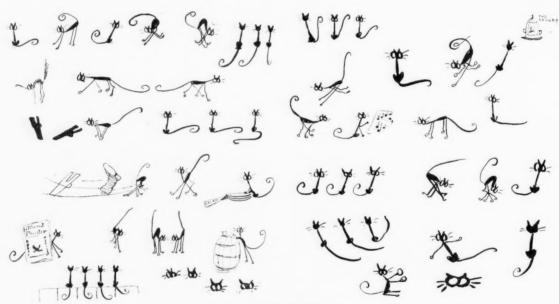
F. C. Hopley, advertising manager of the American Clay-Working Machinery Company, sends samples of advertising that are unique in design, and very attractive. A blotter is illustrated with a miniature Chinaman carrying the Stars and Stripes, below which is the statement that "it is of genuine Chinese manufacture and was imported from China for our use." The blotter is headed "Don't be a Boxer," in large caps. The printing is well done, and should be a good trade-bringer.

C. P. Zacher & Co. are sending out a well-printed catalogue showing specimens of the different kinds of work they do in the engraving line. In addition to half-tone work they make a specialty of process-plate letter-heads that are a very close imitation of lithographed work. A page of designs of this character was shown in the October number. The

Open Door Policy." Upon opening the doors there is revealed a printed invitation to attend a reception to be given by the association on a certain date, closing with the sentence, "The Door is Open." The idea is a good one and the manner in which it is carried out is excellent. So striking and attractive is the invitation that we have no doubt the reception would be well attended. The printing of these samples is done by the United Brethren Publishing House, of Dayton.

Some booklets from the George A. Miller Printing Company, Des Moines, Iowa, are good samples of up-to-date printing, the composition being in good style and presswork of admirable quality. A catalogue of the Highland Park College of Music is a fine sample of typography, presswork and good stock. The half-tone portraits show that much care has been taken to print them in an artistic manner. The cover is in green and red on buff stock, neatly embossed. The catalogue is one of which the printer might well feel proud.

"Reflections of the Pouch" is the title of a booklet submitted by Colvin, Brooks & Wright, Allegheny, Pennsylvania, consisting of thirty-six pages, 5½ by 7½, on heavy enameled stock, the composition and presswork on which is of excellent quality. The cover is printed in black, blue and silver—the design being very artistic—on dark gray stock. The Pouch is a publication in the interest of advertisers, by E. Gardner. In their advertisement therein, Colvin, Brooks & Wright say: "We do particular printing—and do it well"; "We never do



THE BLACK CAT ORNAMENTS.

Designed by Ryan Walker, of the Republic, St. Louis, Missouri.

catalogue is interesting and every printer should possess one. Copies can be obtained by addressing the firm at $2.21\,$ Fifth avenue, Chicago.

The J. W. Butler Paper Company, leaders in all kinds of high-grade paper stock, has sent out a pamphlet printed on its new standard enamel with a nut-brown Kremlin cover. It shows the excellent printing quality of the enamel stock for half-tone engravings as well as type, and the cover-stock is admirably suited to the use of artistic colors and bronzes, as shown by a neat embossed design in two colors of ink and gold and silver bronze. The printing is excellently well done in both composition and presswork.

The Cleveland Printing & Publishing Company, of Cleveland, Ohio, in an attractive brochure tells about its "New Home, and How We Came to Move." The reason for its removal is the prevailing epidemic of expansion, which can not be confined to old quarters. The booklet is printed on deckle-edged laid stock in two colors — black and orange — with cover of dark blue printed in black, white and gray. The work is refined in its appearance and has evidently been carefully planned and carried into execution.

CHARLES G. READE, associate secretary Young Men's Christian Association, Dayton, Ohio, has submitted a number of booklets issued by the association telling of its aims and desire to interest and instruct the young men of that city in something that will be of benefit to them both now and hereafter. As samples of letterpress printing they are excellent in composition, presswork and style, all being gotten up in a very attractive manner. An invitation card about 7 by 9 inches in size represents an arched entrance to a vestibule, the doors of which are cut so that they may be opened. Over the archway in large letters are the words, "Our

cheap printing—it doesn't pay"; "We can please Mr. Gardner—and he's a stickler for good printing"; all of which statements are verified by the excellence of the sample under review.

CORDAY & GROSS, Cleveland, Ohio, have issued a neat booklet entitled "Fifty Million Dollars in the Waste Basket," in which they show how that amount of advertising finds its grave in the course of a year. If all advertising was as attractively gotten up as the sample under review the amount of buried treasure would be very materially reduced. Composition, presswork, stock and binding are all of the highest grade. It is a good argument in favor of the best kind of printing. Their "Anti-Waste Basket Literature" circular is an excellent piece of advice and good printing.

THE INLAND PRINTER has received from F. H. McKnight, manager of the gas engine department of Tate, Jones & Co., incorporated, Pittsburg, Pennsylvania, a pamphlet advertising their gas engine. It is small, suitable for an ordinary business envelope, and the only illustrations are a half-tone cut of the engine and an interior view of the shop showing the various machines which can be operated by it. The unique feature of the pamphlet is the cover, which is a facsimile of the Southern Express Company's money remittance envelope. The front and back of the envelope are reproduced faithfully, and being printed on manila board of the same color as the envelope it forms a very good imitation of the real envelope.

"Samples of Vellum Tints" is the title of a new sample-book being sent out by the Keith Paper Company, Turners Falls, Massachusetts. The book contains samples of vellum and satin-finish papers in a number of very handsome shades and tints. Among these are French gray, granite, azure, rose, sea green, Quaker gray, purple, opal, heliotrope, etc. The even, velvety surface of the vellum tint makes them particularly desirable for booklets, circulars, announcements and all high-class advertising matter. Beautiful and striking effects can be secured with these goods. Samples of antique laid paper, half-tone writing and onion-skin bond also appear in this book. The Keith mill is certainly putting out a very fine line of goods, and printers everywhere will be interested in it. Readers of The Inland Printer should look into this.

"Our Artist's Sketchbook" is the name of a booklet which the Keystone Type Foundry, Philadelphia, is sending out to its customers. The cover-title looks as if done in crayon, but an examination of the inside pages shows that it is set in a new series of type called "Charcoal." This series is of the same general character as the Bulletin, a page of which was shown in the October number of The Inland Printer, except that it has the stipple effect, which makes it appear as if written in charcoal. Besides the two series already mentioned, the book contains samples of the Venezia series, Charter Oak series and Cardinal series, all attractive and useful faces. The Keystone Foundry is rapidly pushing to the front, and its proprietors report that business is increasing wonderfully. Copies of the "Sketchbook" can be obtained by writing to the foundry. When sending for this book be sure and ask for one of the booklets called "Pocket Edition of Benjamin Franklin," which shows the Benjamin Franklin initials and marginal ornaments.

Through W. E. Davis, passenger traffic manager of the Grand Trunk Railway System, Montreal, Canada, The Inland Printer is in receipt of a copy of the souvenir of the Victoria Jubilee bridge across the St. Lawrence river at Montreal, which has just been issued by that railway. The Victoria Jubilee bridge was opened for traffic December 13, 1898, and the Victoria tubular bridge was opened by H. R. H. the Prince of Wales August 25, 1860. Pictures of these two bridges appear upon the front and back covers of this souvenir, printed from half-tone blocks upon aluminum. Besides an interesting description of the building of both of these bridges, the souvenir contains a number of pictures that have since become historic, among these being the bronze medal issued in commemoration of the opening of the Victoria tubular bridge, the souvenir medal issued at opening of the same bridge, the invitation to the inauguration, pictures of H. R. H. the Prince of Wales and suite, the city of Montreal as seen from the Victoria Jubilee bridge, and numbers of other very interesting pictures. The book is printed upon heavy sheets of cardboard, each leaf being hinged with muslin, held in an elaborate aluminum case, and forms a worthy souvenir of the occasion.



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

"WETTER" NUMBERING MACHINES AT \$5

each, made with six wheels, are offered for sale by The Bates Machine Company, 346 Broadway, New York.

NUMBERING MACHINES.

Printers will add greatly to their profits by buying one or more of the Improved Wetter Typographic Numbering Machines and print and number at one operation. The Improved Wetter is positively the only reliable type-high machine made.

THE GENUINE HEMPEL QUOIN.

The National Printer-Journalist for October contained several notes referring to business houses in Buffalo, among these being the firm of Hempel & Dingens, makers of the well-known Hempel quoin. The paper says: "Is there a printer in the civilized portion of the world who is not familiar with the Hempel quoin? Do they know it emanated from Buffalo, New York; that the inventor, Henry A. Hempel, resides in Buffalo; that Hempel & Dingens (Mr. Dingens being associated with Mr. Hempel in the manufacture of this boon to printers for

over twenty-two years) are the only makers in the world of the genuine Hempel quoins?" The Hempel quoin is known the world over. It has been awarded a gold medal at the Paris Exposition, and will be exhibited at the Pan-American Exposition next year. Printers should see that they purchase the genuine article.

PRINTERS EARNING \$1,000 A WEEK

May not be interested in the profitable possibilities of the patent ribbon-face typewriter type. Other printers will be. No "process"—just used on ordinary press same as any type.

New samples showing its fine imitation work will be mailed on request to the Typewriter-Type Company, Boston, Massachusetts. This company also offers ink and typewriter ribbons guaranteed to match in color, for inserting addresses in circular letters.

LITHOGRAPH PRESSES SACRIFICED.

Owing to the consolidation of lithographic interests in San Francisco, and the introduction of large rotary presses, a number of surplus litho presses have been placed for sale, by the owners, with E. H. Palmer, dealer in printing and lithographic machinery. The presses are in first-class working order and are offered at such low prices that parties in need can well afford to purchase and pay freights, at special rates, via rail or the Isthmus. See advertisement elsewhere.

WANTS IT AT HIS HOME.

As showing the high esteem in which The Inland Printer is held by employing printers, one little instance might be noted. Mr. George D. Barnard, the head of the well-known printing and blank-book concern of George D. Barnard & Co., St. Louis, one of the largest manufacturing stationery houses in the country, in a recent letter says: "The October number is certainly a very handsome piece of work. It is so handsome that I should like to have one to take home. Please mail me a copy, marking the outside wrapper 'Personal.'" The firm is getting the publication regularly, and not only Mr. Barnard but others in the establishment enjoy its monthly visits exceedingly.

TARCOLIN.

The name and fame of Tarcolin among printers is almost universal. From Australia to Finland its economy and safety are acknowledged. From the sweet fields of Sweden and from a single firm came an order a few weeks since for six hundred gallons. This shipment is now aboard a steamer upon the Baltic Sea, nearing destination. In view of recent high insurance rates to benzine printers in the United States, hundreds are substituting Tarcolin. Printers should also remember that in practice Tarcolin is not only safer but much more economical. A sample will be sent by the manufacturers to any printer enclosing twelve cents in money or stamps to cover postage and cost of mailing case. Address Delete Chemical Company, 126 William street, New York.

LEHIGH VALLEY'S FREIGHT SYSTEM.

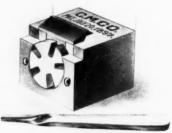
English railway and marine experts who not long since made an examination of terminal facilities established at various points by American roads, have made a report that not only makes special mention, but gives high endorsement to the system of the Lehigh Valley at Buffalo. These gentlemen represented the Philadelphia Transatlantic Line, trading chiefly between Philadelphia and London. They have been dissatisfied with the methods generally employed at ocean ports, and evidently they have decided upon the Lehigh Valley system mentioned as a model, as they asked that one of the best men identified with it be permitted to go to London at a good salary and

all expenses paid, to install the same arrangement at that place. This request has been granted, and Edward Desheano, who has grown up in the service, beginning as a messenger boy, has been selected to make the trip.—New York Commercial.

REGISTER HOOKS.

While there has been most wonderful advancement in everything pertaining to the printers' art, it would seem that color-printing by the half-tone and other processes has far outstripped all other branches of the business. The delicacy of tint and perfection of color obtained by the three-color processes, rivaling in many cases the most exquisite hand-painting, and even nature itself, challenge the admiration of artists as well as the general public. This accuracy is obtained by many printers only at extravagant cost in time and labor required in registering and make-ready. Inventive genius, however, overcomes in a great measure this expense and

TEEL BR



enables the printer to produce the finest colored work in register at great reduction in cost. The Challenge Machinery Company, of Chicago, has met the demand in the invention of their register hooks, the Simplex hooks, for very narrow margins, and their latest and most wonderful of all, the Little Giant register hook. These are used in combination with the celebrated Challenge sectional blocks and are indispensable to the color-printer. By this system each plate is registered independently of other plates in the form, saving one-half the time of registering, and the solid base saves one-half the time in making ready, besides saving the plates from becoming warped and injured, as usual when printed on wooden blocks.

MATRIX PASTE.

Leonard D. Hunter, printer in Exeter, New York, writes as follows to the Arabol Manufacturing Company, of New York city, which is making a ready-made matrix paste, which needs only the addition of a little water before use. The letter reads:

In regard to the matrix paste I purchased of you I have this to say: I have tried all kinds but never had such good success as with yours, and I enclose a small cut I made from maché and is fully as good as original.

Although I do not use much paste, as I have small forms to stew, still it is nice to have good paste so you can do a good job when you want one.

Your paste leaves a finish on the matrix that is so smooth that a plate is almost as smooth as an electro for ordinary work, as the enclosed plate will speak for above.

In closing will say I am fully satisfied that I have found what I want.

To judge by the plates which Mr. Hunt has sent in, it appears that this ready-made matrix paste is indeed an article far superior to the various recipes which are now in ordinary use.

AMERICAN PROCESS ENGRAVERS

Will be interested to learn that the Lion Reliance hand press, in the exhibit of Penrose & Co., at the Paris Exhibition, was awarded a bronze medal. As most engravers are aware, the Reliance, manufactured by Paul Shniedewend & Co., Chicago, is a specially designed press for half-tone proving, and the

award is but one of numerous instances in which the press has won prominent recognition. A great number of American as well as many of the European exhibitors in Class 11, Printing, are among the users of Reliance presses for their proving. The house of Meisenbach, Riffarth & Co., Berlin and Muenchen, Germany, the largest exponent of the graphic arts in Germany, uses ten Reliance hand presses. Another and still larger size of these special hand presses, called the "Mastodon," has been recently built on an order and shipped to Germany. The Mastodon is the heaviest and largest engravers' proof press ever made, weighing 5,000 pounds net.

WANT ADVERTISEMENTS.

We will receive want advertisements for The Inland Printer at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department, or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order to Insure Insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.

BOOKS.

A BIT, and another bit — two bits, 25 cents — brings to you a copy of my booklet on Souvenir Mailing Cards, with a set of six photogravured cards. You need it, if you're interested. OTTO KNEY, Madison, Wisconsin.

AMERICAN PRINTER, monthly, 20 cents a copy, \$2 a year. Publicity for Printers, \$1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

BACK NUMBERS OF THE INLAND PRINTER—We have just received a supply of back numbers covering from Volume XXIV to the present time, and those desiring to complete their files should write us at once. THE INLAND PRINTER COMPANY, Chicago.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured a small edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY, Chicago.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DECEMBER, 1899, INLAND PRINTER—We now have a few copies of this number, and can supply them to parties wishing to complete their files, at 20 cents each. Order at once if you wish one, as the supply is small. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the Art Student, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, \$2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of The Inland Prayma. 150 pages; cloth, \$1.50, postpaid. THE INLAND FRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use several years. Reprinted from The Inland Printer. 10 cents. THE INLAND PRINTER COMPANY.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY, Chicago and New York.

"PRACTICAL EMBOSSING" on a job press should be in the hands of every progressive printer; circulars on application. Address FRANK A. CUNNINGHAM, Williamsport, Pennsylvania, U. S. A.

PRINTERS, PRESSMEN, learn the art of making printers' inks and their varnishes. Mail M. O. \$5 and receive copy of book. GEO. W. SMALL & CO., 4231 Fergus street, Cincinnati, Ohio.

PROOF-READING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proof-reader and editor on the Century and Standard dictionaries, and editor Proof-room Notes and Queries Department of The Inland Printer. 100 pages; cloth, \$1, postpaid. THE INLAND PRINTER COMPANY.

THE INLAND PRINTER CUT AND ORNAMENT BOOK; new enlarged edition, 192 pages; over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to \$1.

THE NINE-HOUR DAY WAGE CALCULATOR — Shows amount due for ¼ hour to full week, by quarter hours, at wages ranging by quarter dollars from \$1 to \$25 per week; thumb index enables the required figure to be found instantly; bound substantially in flexible leather; will save its cost in a month. Price, \$2.00, postpaid. INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A RARE OPPORTUNITY—\$20,000 will buy one of the best printing plants in the vicinity of Boston; 5 years established; business this year close to \$30,000; now printing six monthlies, one weekly, one quarterly, and large amount of report and book-work in addition to job-printing; equipment—2 latest Linotypes, 5 presses, 2 motors, cutter, folder, splendid assortment of type, furniture, stones, and everything an up-to-date office could desire; the entire plant in perfect condition; greater part new within one to three years; this is a money-maker; who wants it? Address PRINTER, Box 1265, Boston.

ENGRAVING PLANT cheap to newspaper wanting small regular process plant, tools, and full instructions for installing. N 788, INLAND PRINTER.

FIRST-CLASS DEMOCRATIC WEEKLY can be purchased on reasonable terms; located in hustling county seat, New York State. N 900, INLAND PRINTER.

FOR SALE — Established publication and job-office in business center of Chicago, doing a good business; strictest investigation solicited; price \$2,500 cash; reason, sickness. N 1010, Inland Printer.

FOR SALE — Leading Republican weekly in county-seat town of 3,000; only good town in county; best agricultural trading point of its size in Iowa; first-class job equipment; cash. N 651, INLAND PRINTER.

FOR SALE -- Medium job-office in city of 35,000; bargain for one or two printers. N 581, Inland Printer.

FOR SALE—On account of the present owner's ignorance of the business, printing-office in one of the largest cities in Ohio; established 20 years; doing a business of \$35,000 annually without the aid of a solicitor; plant includes Linotypes, Century presses and up-to-date equipment in every respect; \$10,000 will buy control and make a fortune for one who knows how to successfully manage a printing-office. N 838 Inland Printer.

FOR SALE — Small job-office, containing 1 Cleveland Gordon press, 10 by 15; 1 Advance paper-cutter; 1 3-horse gasoline engine; imposing stone; type, latest faces; wood furniture, and everything to make up nice little office; everything practically new, having been used but about 3 months. N 735, INLAND PRINTER.

 $\begin{array}{l} {\rm FOR~SALE-Well-established~electrotype~foundry~in~town~of~50,000~population;~good~reason~for~selling.~N~617,~Inland~Printer.} \end{array}$

MODERN PHOTOENGRAVING PLANT, good location; if desired, will sell on monthly payments to suit purchaser. O 960, INLAND PRINTER.

NEWSPAPER AND JOB OFFICE — Southern California; daily and weekly; prosperous and thickly settled community; finest climate on earth; present proprietor has other business needing his attention; price, \$6,000. O 1000, INLAND PRINTER.

PRACTICAL PRINTER, job and news, wishes to invest few hundred dollars and services in established paying independent or Republican country weekly; must stand rigid investigation; write full particulars. N 1019, INLAND PRINTER.

THOROUGHLY up-to-date newspaper, job, and ad. printer desires to rent country weekly with privilege of purchasing same; 10 years' experience as publisher of a country paper. Address JOHN McCORMICK, Times Office, Washington, D. C.

UP-TO-DATE job-office, Colorado Springs, Colo. (best city in West), for sale cheap account ill health; invoices about \$1,500; paying trade; fine location. PROMPT PRINTERY, Colorado Springs, Colo.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — One 4-horse-power gas engine; one 2½-horse-power gas engine; one 1½-horse-power engine. Box 1171, Springfield, Mass.

FOR SALE—Three standing presses, 1 each Nos, 00, 4, 6; 1 Champion paging and numbering machine with 2 steel heads; 1 28-inch Rosback power perforator; 2 Morrison "G" Perfection wire stitchers. All secondhand, in thorough good order; will be sold reasonable for a quick sale. Write GANE BROS. & CO., 312-314 Locust st., St. Louis, Mo.

FOR SALE — 4-horse Acme automatic safety engine and boiler, in firstclass running order, everything complete, new jacket, operates with coal oil or gas, price \$125; 3-horse Thos. Kane gas or gasoline engine, only run a few weeks, equal to new, complete with gas bag, hot tube, etc., price, \$145; 8-horse steeple compound condensing yacht engine, \$150. FRANK JONTZEN, 221 Champlain street, Cleveland, Ohio.

OUTFITS — New and secondhand presses, type, wire stitchers, ruling machines, shafting, hangers, pulleys, belting; special high discount on new dress or outfits and all supplies. ALEX McKILLIPS, Harrisburg, Pennsylvania.

13 BY 19 UNIVERSAL, fountain, steam, \$250; 13 by 19 Peerless, fountain, steam, \$225; 6-column quarto Stonemetz folder, \$110; 10 by 15 Challenge, long fountain, steam, used 6 months, \$195; 28-inch Rosback foot perforator, \$45; 6-column quarto Chicago stop cylinder, \$300; Donnell Xo, 3 wire stitcher, \$125; 25 by 35 Totter drum, \$500; 32 by 47 Cottrell drum, 4-roller, table distribution, do half-tone work, \$600; 43 by 56 Campbell Economic, 4-roller, \$1,400; 14 by 56 Campbell, 2-revolution job and book, 2-roller, \$1,000; 38 by 52 Cranston drum, 2-roller, tapeless, base fountain, 7-column quarto, \$700; 32 by 48 Campbell drum, hand or steam, \$450; 8 by 12 C. & P. Gordon, \$95; 23 by 28 Hoe pony drum, \$350; 35 by 55 Hoe double cylinder fast newspaper press, 7-column quarto, one or two feeders, \$1,250; 10 by 15 S. & Lee Gordon, throwoff, steam, \$125; 19 by 24 American cylinder, fast press, \$350; 10 by 15 C. & P. Gordon, throwoff, steam, \$125; 19 by 24 American cylinder, fast press, \$350; 10 by 15 C. & P. Gordon, throwoff, long fountain, \$165; 32-inch Acme self clamp, power, \$175; 32-inch Peerless, power, \$25; 14½ by 22 Challenge, side S fountain, \$260; 32 by 46 Potter drum, \$600; 7-column quarto Stonemetz newspaper paster and trimmer, \$175; 33 by 48 Country Potter, tapeless, air springs, \$600. WANNER'S PRINTING MACHINERY, 302 Dearborn street, Chicago.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A PRESSMAN capable of handling Goss quad. press; must be experienced and able to handle men; address, stating experience, age, references and wages, N 657, Jaland Printer.

PARTNER WANTED — Editorial and general newspaper writer, practical printer preferred; best town in Kentucky; established business. N 588, INLAND PRINTER.

WANTED—A half-tone prover; state experience and salary expected. P 1672, Inland Printer.

WANTED — An experienced Simplex operator. N 1013, Inland Printer.

WANTED --Artist to draw for photoengraving; experience in retouching photos of machinery required. N 623, INLAND PRINTER.

WANTED—Artist who has had experience on wash drawings and retouching photographs for half-tone reproduction. N 672, INLAND PRINTER.

WANTED — Half-tone finisher; will also be required to do some wood engraving and to prove plates. MINNEAPOLIS ENGRAVING CO.

WANTED — Man of more than ordinary ability to manage printing and binding plant on modern lines; must have knowledge of all kinds of stock and understand estimating; Charles Frazier preferred please send present address; plant near New York city. N 1012, INLAND PRINTER.

WANTED—Sketch artist for water-color designing of scrolls and trade-marks. MEYERCORD CO., 410 Chamber of Commerce, Chicago.

YOUNG MAN learn illustrating by correspondence FREE. Tuition payable 60 days after position is secured paying \$13 a week. CORRE-SPONDENCE INSTITUTE OF AMERICA, Scranton, Pennsylvania.

SITUATIONS WANTED.

At HALF-TONE PHOTOGRAPHER and etcher; expert, reliable, experienced in all departments; competent to take charge. N 765, Inland PRINTER.

A1 STEREOTYPER desires steady position; competent to take charge. N 837, INLAND PRINTER.

ALL-AROUND COUNTRY PRINTER, university education, wants chance to serve apprenticeship under proofreader, on Linotype, or to finish trade in city office; good habits; best of references; aged 25; unmarried; will go anywhere. N 666, Inland Printer.

ALL-AROUND PRINTER seeks position with privilege of learning Linotype; has some knowledge of machine. N 686, INLAND PRINTER.

ALL-AROUND printer wants position in job-office, foremanship, or ads. on daily paper; union. D. R. WICKERSHAM, Charleston, III.

AN up-to-date all-around printer desires a situation in newspaper, job or book office; is capable of taking charge of small office; first-class on commercial and all kinds of job-work. N 913, Inland Printer.

ARTIST —Job printer's artist, cuts flat tints on wood, etches "Day" process, can keep books. N 989, INLAND PRINTER.

COMPETENT PRESSMAN wants position in moderate-sized pressroom. N 1009, Inland Printer.

COMPOSITOR (German), artistic and commercial jobbing, desires situation in union house. Romoser, 130 8th st., E., New York city.

COMPOSITOR wishes to change; have been with present employer eight years; state salary. N 598, Inland Printer.

EMBOSSING MACHINES

Operated by steam-power. Price, \$1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders. Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., . 12 Look Street, BUFFALO, N. Y.

SITUATIONS WANTED.

ENERGETIC MAN wants new situation; 6 years in workrooms learning all branches; 9 years in counting-room; accustomed to managing, buying stock, estimating and superintending; have made special study of blank books; total abstainer; prefer East. N 985, INLAND

FIRST-CLASS AD. MAN, capable of producing a striking display in every instance, desires a change where first-class work is required. N 392, INLAND PRINTER.

FIRST-CLASS HALF-TONE PHOTOGRAPHER and etcher wants situation with reliable firm; understands all other branches. N 761, INLAND PRINTER.

FOREMAN — Experienced on high-grade work, thoroughly familiar with stock and estimating, desires engagement with progressive firm. N 1005, INLAND PRINTER.

FOREMAN OR SUPERINTENDENT, 18 years' experience, 6 with present house, desires change; East preferred; good manager, accurate estimator; A1 city references. N 730, INLAND PRINTER.

FOREMAN — Practical in all branches of typographical printing; 5 years in present position, in full charge estimating, composition, presswork; desires change January 1; married; total abstainer. N 1015, INLAND PRINTER.

IN your newspaper or job-office you want a Linotype machinist who can take good care of machines and operate; good kit of tools; steady and reliable; moderate salary; printer. N 374, Inland Printer.

JOB FOREMAN desires position in the West; thorough knowledge of estimating and all kinds of stock. N 877, INLAND PRINTER.

JOB FOREMAN or superintendent, young man of experience; can take complete charge; union. N 381, INLAND PRINTER.

LINOTYPE MACHINIST or machinist-operator; 5 years' experience; best references; no cheap job wanted; West preferred. N 1017, INLAND PRINTER.

LINOTYPE MACHINIST-OPERATOR, 6 years' experience, printer, union, desires change; worked with coal oil, gasoline and gas; will operate, foremanize or act as telegraph editor in connection with care small plant; good thing for country daily. Box 503, Durango, Colo.

LINOTYPE OPERATOR desires situation; 5 years' experience, sober and steady, union man. P 705, INLAND PRINTER.

LINOTYPE OPERATOR—Young man, sober, 10 years' practical experience on news and commercial work, desires an opportunity to learn to operate the Linotype machine with view to steady work; will go any place. N 777, INLAND PRINTER.

LINOTYPE OPERATOR-MACHINIST desires situation; thoroughly competent in both branches. O 831, INLAND PRINTER.

LINOTYPE OPERATOR-MACHINIST, 4 years' experience, strictly reliable, wants steady situation. N 705, INLAND PRINTER.

MACHINIST-OPERATOR desires change; sober, steady, thoroughly competent; good references. N 703, INLAND PRINTER.

NEWS FOREMAN OR MAKE-UP — Can handle any size force; prefer Western town. P 381, INLAND PRINTER.

OPERATOR-MACHINIST, experienced, desires situation; one and two machine shops preferred. N 804, INLAND PRINTER.

PRACTICAL MAN, familiar with all branches of printing, inside or outside man, 15 years' experience, age 30, estimator and close buyer, would like to correspond with good house that will appreciate the services of good man. N 1018, INLAND PRINTER.

PRACTICAL up-to-date platen pressman on half-tone, color and commercial work, having charge of 17 machines, desires to change; best references. N 1007, INLAND PRINTER.

PRESSMAN, cylinder, wishes steady position in a small city. J. VAS-SAR, 64 Himrod street, Brooklyn, New York.

PRESSMAN working in Ohio desires to change; thoroughly practical on fine half-tone, catalogue, magazine, color and commercial work; can handle anything that comes into a first-class pressroom; union man; place must be steady. N 823, INLAND PRINTER.

PRINTER of wide experience, energy and push, correct estimator, systematic manager, with reputation for obtaining highest results at least possible cost, wants superintendency or foremanship of large concern. N 654, INLAND PRINTER.

PROOFREADER —Ten years' experience; book, job and news; sober and industrious; Eastern city preferred. N 834, INLAND PRINTER.

SITUATION WANTED by a three-color dry-plate photographer. KUEHNERT, 2111 Marvine street, Philadelphia, Pennsylvania

SITUATION WANTED by an experienced cylinder pressman. N 645, INLAND PRINTER.

SOBER, steady and industrious Linotype machinist, 11 years' experience with printing machinery, desires permanent situation; references. N 835, INLAND PRINTER.

SUPERINTENDENT or assistant, young man thoroughly acquainted with printing business, accurate in estimating, reliable and capable. N 936, INLAND PRINTER.

TO PRINTERS AND BOOKBINDERS—A practical binder, thoroughly up to date in all departments and estimating and handling help, desires a situation; is well up in State, county, bank and railroad binding. N 589, INLAND PRINTER.

TO PRINTERS AND LITHOGRAPHERS—I want to contract with some large concern to establish it in the manufacture of playing cards, with the technical and commercial parts of which I am thoroughly familiar; I can make the goods and find the market; I am also thoroughly familiar with label and color printing, and can command a good share of this trade. O 957, INLAND PRINTER.

WANTED — Position by Linotype machinist of unquestioned ability; thoroughly understands the economical and systematic production of Linotype matter. S 933, INLAND PRINTER.

WANTED —A position as manager or superintendent in well-equipped printing-office by one whose experience is extensive in buying, estimating, management. N 644, INLAND PRINTER.

WANTED —A situation as pressman and stereotyper on a web press; am also a Linotype machinist. Address C. L. T., care Carrier No. 2, Richmond, Indiana.

WANTED TO PURCHASE.

A COMPANY proposing to start a printing-office and bindery desires to receive catalogues and prices of presses, printing and binding tools and machinery. Address J. C. Reklaw, Summerville, South Carolina.

WANTED —To buy a printing-office, including cylinder and job presses. N 842, INLAND PRINTER.

MISCELLANEOUS.

ABOUT THAT NEW TYPEWRITER TYPE which prints direct from face and perfectly imitates genuine typewriter work—see insert May issue. Particulars of TYPEWRITER TYPE CO., Boston, Mass.

A CHANCE TO LEARN THE LINOTYPE in union class; a better course than heretofore offered; write for circular. Address WASH-INGTON LINOTYPE CLASS, 636 G street, N. W., Washington, D. C.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilful, on common sheet zinc. Price of process, \$1. All material costs, at any drug store, about 75 cents. Circulars for stamp. THOS. M. DAY & SON, Hagerstown, Indiana, U. S. A.

CHALK PLATES RECOATED, one-third cent per square inch; no infringement of patent. BYRON POPE & CO., Cleveland, Ohio.

SEND DIME and variety samples printing for practical instructions for permanently reproducing photographs on watch cases, glass, etc. MIRROR PRESS, Danvers, Massachusetts.

STEREOTYPING PAPER (prepared) ready to use, best and cheapest, manufactured by F. SCHREINER, Plainfield, N. J. Sample free.

STOCK CUTS for advertising any business. If you are interested send for catalogues. BARNES-CROSBY COMPANY, Fifth avenue and Washington street, Chicago.

THE JOHNSON PROCESS PADDING GLUE is the only original and satisfactory for padding stationery. Eclipse glue is next grade. 15 cents per pound, 5-pound cans. B. APPLEBAUM CO., New York.

THE McGINTY FEED GAUGE is used in all parts of United States and in foreign countries. It is a boon to busy printers. It will be sent to any reliable printer in United States on 20 days' trial without pay in advance.

The McGinty Newspaper File and Binder is the best paper file ever made. It files newspapers consecutively in book form and binds them without cost. To newspaper publishers it is invaluable. See ad. in October issue, page 166. Send for descriptive circulars. Both patented. McGINTY PAPER FILE & FEED GAUGE CO., Doylestown, Pa., U. S. A.

UNCANCELED POSTAL CARDS bought, printed or written one or both sides, or will enamel them for you; write for prices and send sample. POSTAL SUPPLY CO., 96 5th Ave., Chicago.

\$1.00 FOR 12 ads. for printers; new, original, illustrated; stamp for sample. C. W. BRADLEY, Mooney building, Buffalo, New York.



EGGLESTON'S IMPROVED "T" GAUGE PINS, assorted, 40 cents per dozen; sample set of 3, 10 cents. EGGLESTON MFG. CO., Minneapolis, Minnesota.

A PROFITABLE BUSINESS! 300 to 500 per cent profit in the manufacture of Rubber Stamps. Particularly adapted to operation in connection with printing or stationery. Very small capital required. Write for price-list of outfits and full information. Address PEARRE E. CROWL & CO., Baltimore, Md.

YOU CAN HAVE

a sample of R. R. B. PADDING GLUE for the asking, if you ask on a printed letterhead. ROBERT R. BURRAGE, 35 Frankfort Street, New York.

POSTAL CARDS WANTED—Uncanceled Printed or Written. Postal Supply Co., Chicago.



INCREASE your CIRCULATION 6-hole Coin Cards, 100, postpaid, 75c; 1,000, any printing, \$4.00; 12 for 10c; 0ne-hole, \$3.00. In larger quantities, either style Card furnished at a large discount from these prices. Stationers' Mfg. Co., Detroit, Mich.

SHAFTING, PULLEYS, GEARING, CLUTCHES, CATALOGUE UPON APPLICATION,
LINK-BELT MACHINERY CO., Engineers, Founders, Machinists, CHICAGO, U. S. A

ELECTRIPATER will not swell the Tympan

A chemical electric dissipater, compounded with a practical knowledge of the conductive and dissipating qualities of each ingredient. Guaranteed not to swell the tympan. It is the invention of an enterprising pressman, John G. Gregson, and has been put to severe tests without failure. Should the feedboard, fly or press table become charged with electricity, they can be successfully treated in the same manner as the tympan. It is equally invaluable for preventing offsetting. Avoid all possible chance of trouble by keeping a supply of Electripater on hand. Price: Half-pint, 60:c; pint, \$1.00; quart, \$2.00.

Sample bottle sent postpaid for 40 cents.

MASS. PUBLISHING CO., Everett, Mass.

If interested in up-to-date specialties for printers, ask about our pin type embossed folders, programs, menus, etc. Also our fiberloid calen-dars, black satin aluminum card cases, and folding blotters.

Sharpen or whet your Paper Cutter Knife without taking it out of the machine with Hoerner's Little Wonder Sharpener. It saves trouble, time and money. Price, \$3; cash with order, \$2.85; by mail, 30c, extra. Descriptive circular and testimonials on application. For sale by all dealers, or by the inventor, J. S. HOERNER, HIGHLAND, ILL.





ILLUSTRATIONS. Our Cut Catalogue (four parts) represents the best collection of Half-Tone and Line Cuts for advertising and illustrating purposes in the world. Hundreds of subjects—all alive and up-to-date. All four parts, postage paid, 20c. (refunded). SPATULA PUB. CO., 174 India Street, Boston, Mass.

NOT IN THE TRUST.

MISSOURI BRASS TYPE F'DRY CO. *** Howard and 22d Sts.....St. Louis, Mo. ****

ST. LOUIS HOTO-FINGRAVING OR. 479 & PINE STS. ST. LOUIS, MO

Díxon's ----Electrotyping different work. For moulding and polishing. Graphite - - - -

Used and recommended by the leading Electrotypers of the world.

Different kinds prepared for different work.

JOSEPH DIXON CRUCIBLE CO., JERSEY CITY, N. J.



Send for Samples of our

Eaa-Shell Finish

Book Paper-Kent Mills.

For fine Pamphlets, Circulars, etc.

CHICAGO PAPER COMPANY, 273, 275 AND 277 MONROE STREET, CHICAGO.



Olds Casoline Engine

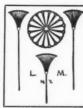
is a simple, well-made and very economical power. It has no complications. One to 50 H.-P., stationary. Small sizes, self-contained, 4½, 8 and 15 H.-P. mounted engines. Two to 30 H.-P. Marine.

SEND FOR COMPLETE CATALOGUE.

OLDS MOTOR WORKS,

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JAPANESE CHINESE AND OTHER IMPORTED PAPERS

The VAN BIBBER ROLLER CO.

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Winter Rollers

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

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Two-Revolution Cylinder Presses—Campbell, 41x56, \$1,200; Cottrell, 36x52, \$1,000; Cottrell, 36x52, \$1,300; Cottrell, 38x55, \$1,350; Cottrell, 38x60, \$1,500; Scott, 38x55, \$1,500; Campbell Double Enders, 34x50, \$900; 37x52, \$1,000.

Stop Cylinder Presses - Hoe, 36x50, \$1,000; Hoe, 25x33, \$500,

Drum Cylinder Presses — Potter Book and Job, 24½x30, \$500; Scott, 26x30, \$600; Scott, 33x47, \$700; Campbell Complete Drum, 36x31, \$500; Campbell Book and Job Oscillator, 34x48, \$500; Campbell Complete Drum, 32x47, \$525; also 32x46, \$500, and 31x48, \$550; Hoe, 23x29, \$400; Hoe, 33x47, \$600. Also a dozen other Drum Cylinder Presses ranging in size from 26x31 to 32x50, and in price from \$475 to \$600.

Universal Presses - 7x11, \$90; 10x15, \$175; 13x19, \$225; 14x22, \$300; Colt's Army Cutting and Creasing Press, \$550. Seven others about same sizes and prices.

Peerless Presses - 8x12, \$100; 9x13, \$125; 10x15, \$140; 11x16, \$165.

New Style Gordon Presses -8x12, \$110; 10x15, \$140; 10x15, \$175; 11x17, \$190.

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Favorite Presses - 10 styles and prices, from \$60 up.

Miscellaneous Job Presses -9 styles and prices, from \$70 up and Lever Presses, Lever and Power Presses, Washington Hand resses, etc.

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Price, 25c. Five and more copies, 15c. each.

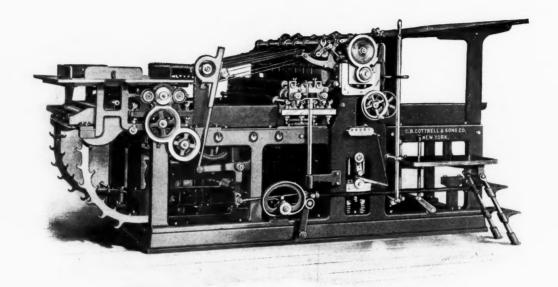
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The Printer's War.

Every nation wants a projectile that will pierce the best armor, and an armor that will turn off the best projectiles of other nations. In war it is a question of advantage, and a very little advantage often wins the fight.

Competition is simply commercial war, and the printer's projectiles must be his presses. The better the presses, the more successful his warfare. A printer may have reputation and a large experience; he may enjoy a big trade and have plenty of money; but if he isn't as well equipped with presses as his competitor, he is going to have trouble.

There is naturally a big demand today for the press that will do the best and the largest quantity of work. We are meeting this demand with the newly designed New Series Cottrell. It is the only Two-Revolution Press which has been entirely rebuilt in the last five years. The man who is fitting up with this machinery is getting an advantage over his competitors. He is bound to win in the long run.

Send for our latest catalogue of Cottrell Machinery and see where you stand. Can you afford to run your old presses in competition with the best modern apparatus? It is a serious question. Better know about it in any case.

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41 Park Row, New York. 279 Dearborn Street, Chicago, Ill.

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COMPLETE OUTFITS FOR BOOK AND JOB OFFICES OF ANY SIZE

MAKERS OF



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BRASS RULES, LEADS, SLUGS, METAL FUR-NITURE, BRASS TYPE AND STEREOTYPE BLOCKS MACHINERY AND WOOD FURNITURE IN STOCK FOR IMMEDIATE SHIPMENT

NEW DRESSES FOR NEWSPAPERS AND M A G A Z I N E S

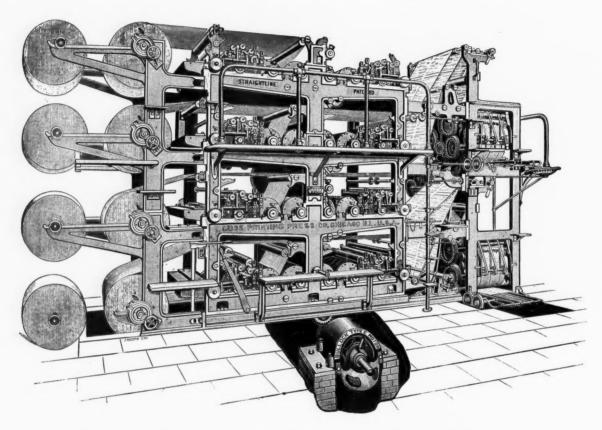
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Patented 4-Deck
Straightline
Newspaper Printing
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HIGHEST AWARD given to the Goss Printing Press Co. on their 4-Deck Straightline Press now on exhibition at the Paris Exposition.

The only perfect machine that makes any number of pages — without the use of angle bars or turners. There are no complicated parts, everything is clear sailing from start to finish.

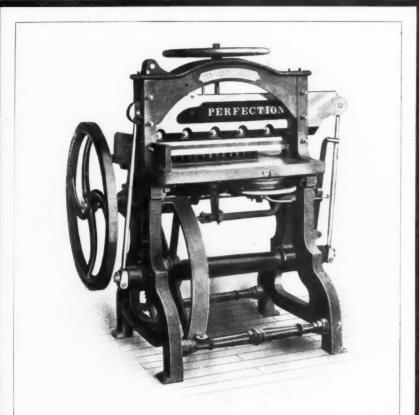
STRAIGHTLINE PRESSES are Prize-Winners and Money-Makers.

PATENTED AND MANUFACTURED

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SHERIDAN'S PERFECTION







THIS is the highest type of paper cutter built in 30 and 32 inch sizes, and the only machine of this size where the knife is drawn down at both ends, insuring an absolute evenness of cut. It has the smooth rotary motion of the high-priced machine, is fitted with steel gibs in the side frames, combination finger and flat clamp, and triple back gauge for bookwork. It is RAPID, POWERFUL and ACCURATE. The back gauge is regulated by a rapid dial wheel, one revolution of which carries it the whole length of the bed and the index shows instantly exact position of the back gauge at all times. The material and workmanship in these machines are the best, and they are as fully guaranteed as our more expensive cutters.

T. W. & C. B. SHERIDAN,

PAPER CUTTERS AND BOOKBINDERS' MACHINERY
NEW YORK—CHICAGO—LONDON

151 Machines Sold

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Secondhand Machinery

500 Machines still on hand.



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Correct INKS

IN the selection of his inkmaker and his inks, the paramount issue for the printer is to get

CORRECT inks

CORRECT for his presses

CORRECT for the papers on which they are to be used

CORRECT for the time and place where and when they are used. And last, but not least

CORRECT in PRICE

Our efforts are directed solely to the purpose of furnishing

Correct Inks at Correct Prices and not to finding excuses for high prices





Sigmund Vilman Co.
Printing and Litho. Inkmakers



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Printers' Rollers

Made by Chicago Roller Co. for WINTER USE give better satisfaction than other makes.

ORDER NOW!

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86 and 88 Market Street, CHICAGO....Long-Distance Telephone, Main 2926.

We make a specialty of Out-of-Chicago Orders and can fill these promptly and satisfactorily.

Write us; we desire to get acquainted with you.

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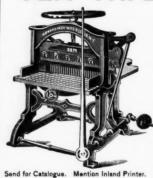
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MANUFACTURED BY

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ESTABLISHED 1847

The "Gem" has all improvements and is well known to the trade. Twenty-five years on the market.

Also Victor and Diamond Hand and Power Cutters.



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IMPORTED 1901 IMMENSE LINE
DOMESTIC

CALENDAR BACKS—By all processes known to art.
CALENDAR PADS—Black and white, green and gold, two-color, fish pads, etc. Hangers, Shapes, Cut-outs, Hand-painted Calendars, Art Plate Calendars, Mounted Calendars, Blotters, Cards, Paper Napkins, etc. Lithographing and Steel Engraving.

Send for Pricing Schedule, Calendar Price List, Pad Catalogue, and Discount Sheet free.

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simplicity, durability and speed With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No complete without it.

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BOL MFG. CO.

Prepared Gums, Glues, Sizes and Finishes. Pastes, Cements, Mucilages,

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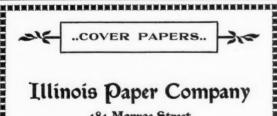
MACHINE GUM—For use on folding and mailing machines. Ready for use. Guaranteed to keep for three months. Cold water will reduce it. Does not harden in the keg.

FLEXIBLE GLUE- For heaviest bookbinding. Much more elastic than

SPHINX LIQUID GLUE No. 2—Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell. EMBOSSING LIQUID-For leather, cloth and silk.

ARABOL MUCILAGE, XX—The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

MATRIX PASTE-Ready mixed. Needs only reducing by cold water.



181 Monroe Street Chicago, Ill.

..BOOK PAPERS...

BARGAINS!

One Whitlock, 2-revolution, crank movement, 4 rollers, table distribution, gripper delivery, bed 39 x 52. In use only a short time.

One Whitlock, 2-revolution, 4 rollers, table distribution, bed 36 x 51. In first-class order.

One Whitlock, 2-revolution, 4 rollers, table distribution, bed 50 x 60. In first-class order.

One Campbell, Job and Book, 2-revolution, 4 rollers, table distribution, bed 37 x 52. In first-class order.

One Campbell Litho., stone 33 x 49. In first-class order.

For full particulars, address

C. deW. REID, 704 Craig St., Montreal, Can.

THE COMBINED ATTRACTIONS OF THE

Denver & Rio Grande R.R.

To tourists, health or pleasure seekers, in the way of magnificent To tourists, ficatin or piessure sceners, in the way or magnitudes, scenery, mineral springs, health resorts, pleasure resorts, hunting and fishing grounds and climatic advantages are unequaled on any other railroad in the world. The equipment is of the most modern pattern and its superb DINING CAR SERVICE is unsurpassed.

> THREE through trains each way daily to Salt Lake City and all Pacific Coast Points.

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oks and Pamphlets descriptive of all Colorado's natural advantages

S. K. HOOPER, G. P. & T. A., DENVER, COLORADO.

The QUICKEST, SAFEST and MOST COMPLETE LOCK-UP made. All in One Piece.

Nineteen Regular Lengths - 3 inches to 221/2 inches



An Iron Side-Stick with broad bearings, true and square, attached to the best machine-finished Steel Quoins.

RIGID, DIRECT, QUICK, SECURE.

Place directly against type, putting furniture (if required) between chase and quoins. Give key a half-turn and the work is done. No skew or spring, no waste of time or patience, and NO QUOIN CAN DROP OUT through carelessness, if any one has sufficient bearing. MANUFACTURED BY

THE WICKERSHAM QUOIN COMPANY,

Send for Price List.

174 Fort Hill Square, BOSTON, MASS.

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TO THE WORLD! BEST, FIRST AND LATEST.

Feed Guides Gripper Fingers Attachments

FOR THE JOB PRESS. Ask your dealer for them or send to



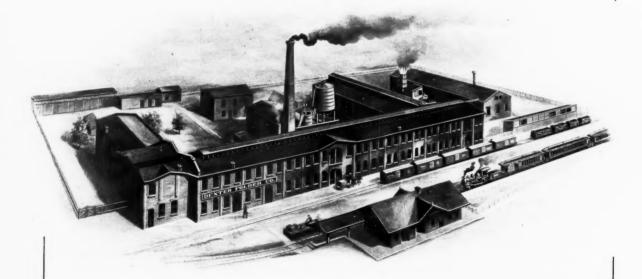
EDWARD L. MEGILL, Inventor, Patentoe, Manufacturer, No. 60 Duane St., NEW YORK

DEXTER FOLDERS FEEDERS

AUTOMATIC POINTING FOLDERS.

COMBINED FOLDING AND WIRE-STITCHING MACHINES.

FEEDING MACHINES
FOR PRINTING PRESSES AND FOLDERS.



The Largest Paper Folding and Feeding Machine Factory in the World.

Main Office and Factory,
PEARL RIVER, N.Y.

TORONTO, 28 Front St., West.

LONDON, 46 Farringdon Street.

DEXTER FOLDER CO.

NEWYORK CHICAGO

BOSTON

127 Duane Street.

315 Dearborn St

12 Pearl Street.

SEND FOR OUR NEW
SAMPLE BOOK OF

VELLUM AND SATIN TINTS

IN FIFTEEN COLORS

MAKING A COMPLETE ASSORT-MENT FOR BOOKLET COVERS, ANNOUNCEMENTS, CIRCULARS AND STATIONERY PURPOSES.

The paper lays flat, the surface is alike on both sides, and is very even, soft and velvety, thus printing nicely in either large or small sheets.

> WE CARRY THESE PAPERS IN STOCK IN 21 x 33, 60-POUND AND 80-POUND.

KEITH PAPER COMPANY

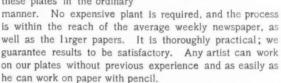
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We make No. 1 Wedding Envelope and Cards,
Onion Skin Bond, Centurion Cover, etc.

THIS CUT WAS MADE ON A

CROWN ENGRAVING A PLATE A S S

and for newspaper use. Our process is the quickest, the cheapest and the best method of illustrating newspapers. You do the work in your own office on engraving plates that we sell you. A stereotype is made directly from these plates in the ordinary



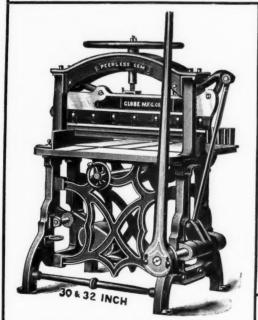
Write us for Information and prices. Correspondence with artists and newspaper publishers especially solicited.

HOKE ENGRAVING PLATE COMPANY,

ST. LOUIS, MO., U. S. A.

Patentees and Sole Manufacturers.

The "Peerless-Gem" Paper Cutter Four Siz



ALWAYS IN STOCK AT ALL OUR BRANCHES THE "Peerless-Gem" Paper Cutter is better finished, more easily operated and is of superior style to any other lever paper cutter in the market. These cutters have double table-supporting braces, which connect with the side frames, an inside counterweight, intersecting back gauges, split back gauges on the two larger sizes, enameled measuring rule set in front and back table on all sizes, wide front table, and are carefully and accurately built throughout of first-class materials.

The lever action is smooth and easy, and not jerky as on some cutters. The lever returns to its place without effort. The counterweight is correct, effective and entirely out of the way. Four sizes — 23-in., 25-in., 30-in. and 32-in.

PEERLESS PRINTING PRESS CO.

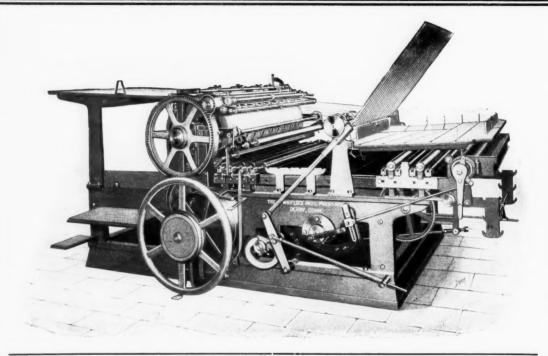
FOR SALE BY

AMERICAN TYPE FOUNDERS CO.

FOR LIST OF BRANCHES SEE INLAND PRINTER DIRECTORY



Che Whitlock Press



EVERY MECHANICAL DEVICE other two-revolution presses possess, for the rapid and economical production of printing of the highest class, is embodied in———

THE WHITLOCK PRESS

It has patented improvements in fountain, guides and typebed possessed by it alone and making it the best of all tworevolution presses.

The Whitlock Printing Press Mfg. Co.

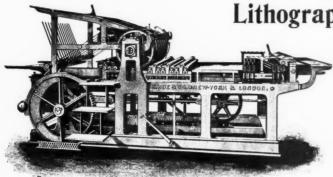
WORKS-DERBY, CONN.

SALES OFFICES

NEW YORK, 121 Times Bldg.

BOSTON, 10 Mason Bldg.

CHICAGO, 706 Fisher Bldg.



Lithographic Presses Sacrificed

Four No. 2 Hoes; size of stone, 24x32; speed, \$700.00

One No. 3 Hoe; size of stone, 28x40; speed, 900; \$850.00 weight, 9½ tons; net cash price each....

Two No. 2 Potters; size of stone, 24x32; speed. \$700.00 1000; weight, 7½ tons; net cash price each

Complete, with rollers, side and overhead steam fixtures, boxed, F. O. B. San Francisco.

Presses are in perfect order. Samples of work sent or presses shown in daily operation.

Delivery after January 1, 1901. Special Freight Rates.

E. H. PALMER, SOLE SELLING AGENT 210 SANSOME STREET, SAN FRANCISCO, CAL.

REFERENCES: H. S. Crocker Co., Schmidt Label & Litho. Co., Dickman-Jones Co.



TYPOGRAPHIC —— NUMBERING MACHINE

Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat.

Type High. Made entirely from Steel and fully

automatic POPOPOPOPOPOPOP

PATENT. PROTECTED, BY THE PATENTTITLE GUARANTEE CO NEW YORK

Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

We have made Numbering Machines of various kinds for many years, but only recently entered the Typographic Field, and having a thorough knowledge of the other machines of this kind, have produced the APEX as the highest point in the art of making this class of goods, and feel sure that the APEX itself, in the hands of any user, will prove the success of the effort.

REFERENCES AND PRICES ON APPLICATION.

NEW YORK STENCIL WORKS, 100 Nassau Street, NEW YORK CITY.

Peerless Carbon Black

Why?



Read!

From Charles Eneu Johnson & Co.

PHILADELPHIA, Feb. 21, 1898. MESSRS. BINNEY & SMITH, New York, N. Y.:

New York, N. Y.:

Gentlemen,—We beg to say that
we have used Peerless Black in our
Inks ever since its introduction. We
do not hesitate to say that in the
higher grades of Black Inks its use
is most advantageous, due to the
valuable properties not possessed
by other Gas Blacks.

We consider its use essential in
the preparation of the various HalfTone Inks now so much used. We
are, Very truly yours.

CHARLES ENEU JOHNSON & CO.

W. E. WEBER, Manager,

THIS TRADE CARBON MARK COMPANY GUARANTEES QUALITY

The opinion of these successful printing ink makers is a sure guide for youfor from such firms money can't buy such praise, and their indorsement and permanent patronage is positive proof of the merit of Peerless Black.

From Frederick H. Levey Co.

NEW YORK, April 11, 1898.

MESSRS. BINNEY & SMITH, 257 Pearl St., New York:

Gentlemen,—Referring to our conversation, we certainly expect to renew our contract with you for "Peerless" Black,
We shall continue to use "Peerless" in our Half-Tone and Letterpress Inks, as we consider it superior to any other Black, especially for fine half-tone work.

Very truly yours.

FRED. H. LEVEY,

President.

Send for the Peerless Booklet BINNEY & SMITH, Sole and Free Sample to-

For the PEERLESS CARBON BLACK CO., Ltd., Pittsburg, Pa., U.S.A.

81-83 Fulton Street. New York, U.S.A. 63 Farringdon Street. London, E.C.

For Printers, Engravers, Electrotypers, Linotypers



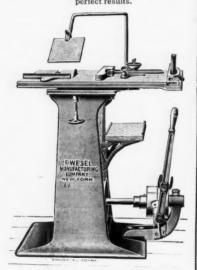
Self-Inking, Self-Feeding Proof Press.

Made in 4 sizes; also to print flat paper. Rapid, perfect results.



WESEL RADIAL-ARM ROUTER.
Superior to all.

WESEL LEADS



PRINTERS' SAW TABLE.

Without Shoot Board and Plane\$70,00
With S5,00
"More than saves its cost annually in large offices."



SUCCESS WIRE STITCHERS.



WESEL PHOTO-ENGRAVERS' SAW TABLE. We also make Electro and Stereo Saw Tables.



WESEL ENGRAVERS' HAND PRESS.

We make two sizes.



No. A.	250	lbs.,	coal					
No. B. No. 2.	250							
No. 1.			gas					110.00
LInnd	ende	2	-	V	aala	h	Aumafaum	tone



WESEL INGOT CASTING MOULDS. From \$4.50 to \$85.00.



WESEL SAW AND TRIMMER COMBINED.

Perfect in principle and construction.

F. WESEL MFG. CO. 82-84 FULTON ST., NEW YORK

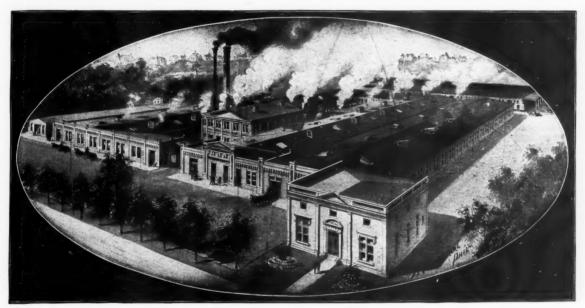
Agents in Great Britain: PRINTING MACHINERY CO., Ltd., 15 Tudor Street, LONDON, E. C.

Make a complete line of machinery and appliances for photo-engravers, stereotypers and electrotypers, and the most varied line of printing materials of superior manufacture in the world, Separate catalogues for each branch of business sent on application, THE INLAND PRINTER.

Duplex Enameled

Furnished in any Combination of Tints required...

Enameled Book Paper



The largest plant in the World for coating paper.

Size of Building, 280 by 500 Feet.

Capacity, 2,000 Reams Daily.

Che Champion Coated Paper Company,

HAMILTON, OHIO,

Manufacture a complete line of Coated Papers, etc.

...INCLUDING...

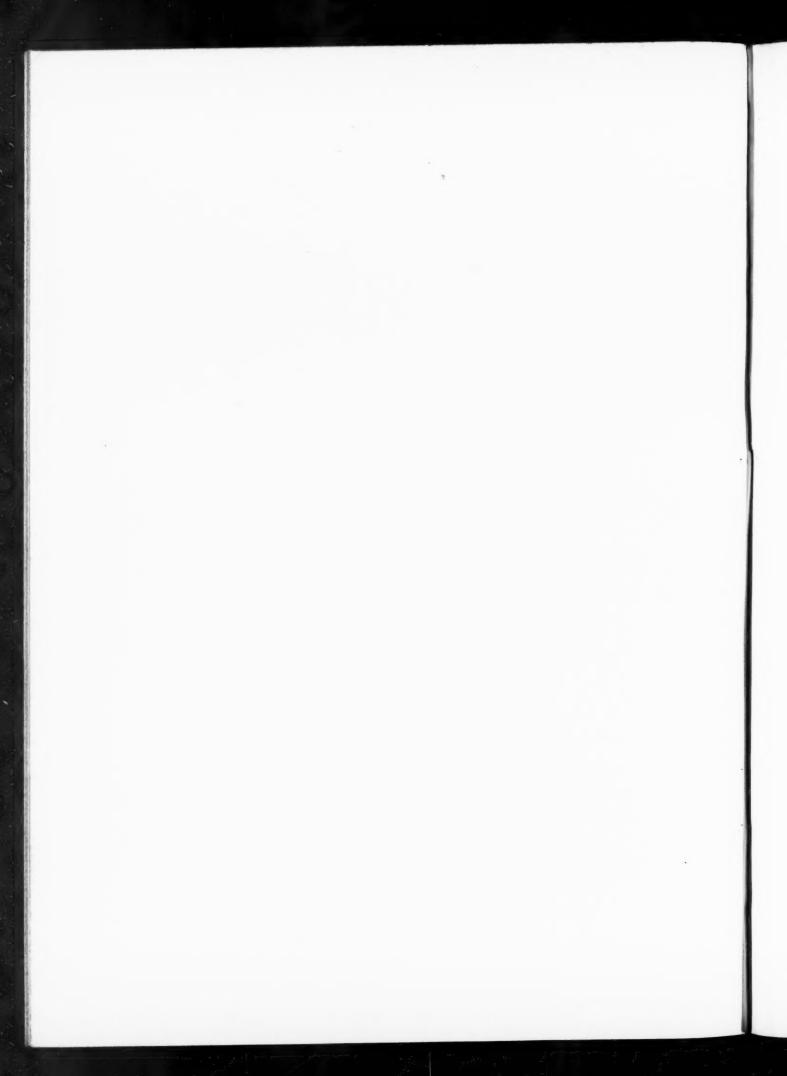
ENAMELED BOOK, COATED MANILA, CARDBOARD.

LITHOGRAPH PAPER, LABEL PAPER, SOAP WRAPPERS, Etc.

Stock carried by Paper Dealers throughout the United States.

WE FILL ORDERS ONLY THROUGH JOBBERS.

SPICER BROS., Ltd., Foreign Agents, LONDON, ENG.



GOLD MEDAL awarded Hempel at 1900 Paris Exposition for BEST QUOINS ON EARTH.

If you Want the GENVINE HEMPEL QUOINS



that prevent Slipping, and which are found only on the GENUINE HEMPEL'S IMPROVED QUOINS, and which are marked "IMPROVED," as in above cut, and not otherwise.

BEWARE of Quoins marked Hempel which are not made by Hempel and are intended to deceive! The Genuine are made only in Buffalo, N. y .. and nowhere else, and ARE SOLD BY ALL DEALERS IN PRINTERS' MATERIALS.



Every dealer takes pleasure in selling this machine, because their customers are always satisfied.

> Its good points are: Compound leverage, easy and accurate cutting, patent label cutting clamp which permits cutting stock as narrow as one-half inch without marking the paper, and an extra wide back gauge.

For sale by all type foundries and dealers in printers' supplies.

Write to us for descriptive circular.

PAVYER PRINTING MACHINE WORKS 600, 602 and 604 South Broadway, St. Louis, Mo., U.S. A.

Ask about the Vtility Ink Fountain. & & Price, \$3.75.

RONSON'S BARGAIN LIST OF PRINTERS' MACHINERY WAREHOUSE. All our Secondhand Machinery is thoroughly and carefully rebuilt and guaranteed.

SECONDHAND PRESSES.

TWO - REVOLUTION.

- 237—43x56 Two-Revolution Cottrell & Babcock, 4 rollers, rack and cam and table distribution, air springs, rear delivery, side steam and overhead fixtures. REBUILT.
- overnead nxtures. REBULT.

 268 42x60 Two-Revolution Potter, 4 rollers, table distribution, air springs, rear delivery, side steam and overhead fixtures.

 281 43x56 Two-Revolution Campbell, wire springs, 2 rollers, table distribution, front delivery, side steam and overhead fixtures. RES
- -41x60 Two-Revolution Campbell, 4 rollers, rack and cam and table distribution, wire springs, front delivery, side steam and overhead fixtures.
- 386 38x55 Two-Revolution Scott, 4 rollers, table distribution, air springs, rear delivery, side steam and overhead fixtures. REBUILT.
 389 37x52 Two-Revolution Cottrell, 4 rollers, table distribution, air springs, rear delivery, side steam and overhead fixtures.
- $436-37 {\rm x} 52$ Campbell, 4 rollers, wire springs, table distribution, front delivery, side steam and overhead fixtures. 459-39½x52 Two-Revolution Huber, 4 rollers, crank movement, front delivery, power and overhead fixtures.
- 472-29x43 Two-Revolution Optimus, 4 roller, table distribution, air springs, front delivery, side steam and overhead fixtures.
- 488-23x28 Two-Revolution Pony Campbell, 2 rollers, wire springs, front delivery, power and overhead fixtures.

THREE - REVOLUTION.

- 265—37x54 Three-Revolution Taylor, air springs, tape delivery, side steam and overhead fixtures.
- 447 41½x54 Three-Revolution Hoe, 2 rollers, air springs, rack and screw distribution, tape delivery, power and overhead fixtures.

STOP, CYLINDERS.

- $261-34\mathrm{x}48$ Hoe Stop-Cylinder, 6 rollers, rear delivery, side steam and overhead fixtures.
- 342-34x48 Cottrell Stop, 6 rollers, table distribution, rear delivery, side steam and overhead fixtures.

DRUM CYLINDERS.

- 223—17x21 Hoe Pony Drum, 2 rollers, wire springs, tape delivery, steam and overhead fixtures. REBUILT.
 262—17x21 Hoe Pony Drum, 2 rollers, wire springs, tape delivery, steam and overhead fixtures.
- $270-20{\rm x}25$ Country Campbell, 2 rollers, table distribution, tape delivery, steam and overhead fixtures.
- 276-36x52 Potter Drum, wire springs, table distribution, 2 rollers, tape delivery, side steam and overhead fixtures.
 279-37⅓x52 Hoe Drum, rack and screw distribution, 2 rollers, tapeless delivery, wire springs, side steam and overhead fixtures.
- 289 33x50 Taylor Drum, air springs, table distribution, 2 rollers, tape delivery. 443 — 32x42 Country Campbell, 2 rollers, wire springs, tape delivery, power and overhead fixtures.

OSCILLATORS.

- 349 39x53 Campbell Oscillator Job and Book Press, rack and table distribution, 4 rollers, front delivery, side steam and overhead fixtures. REBUILT.
- 381 31x43 Campbell Oscillator, 4 rollers, table distribution, front delivery, side steam and overhead fixtures. REBUILT.
- 426—35x48 Campbell Job and Book Oscillator, 4 rollers, table distribution, front delivery, side steam and overhead fixtures.

The largest and best stock of cylinder and job presses on earth. Nothing advertised that is not actually in my wareroom. Every machine guaranteed thoroughly rebuilt, and in first-class condition. My storeroom is ample for the display of machinery. Call and satisfy yourself at any time or write for descriptive prices.

Telephone, Main 224.

BRONSON'S PRINTERS' MACHINERY HOUSE.

H. BRONSON, Manager.

PLAIN TALK

IF you are not on our mailing-list you are missing the good things we are getting up, and we originate more new and handsome faces than all our competitors combined. Besides this, we show our customers how these novelties can be incorporated into actual work. If you are on our mailing-list, the valuable ideas contained in our printed matter will enable you to secure new customers and to retain your old ones. You cannot keep up to date unless you are posted on our productions. Our printed matter is mailed as regularly as any paper or magazine published. It is not sent out broadcast, but only to those who appreciate it and are in a position to reciprocate. It costs too much to send it to

those who would throw it into the waste basket.

Special Offer

If you are not on our mailinglist and will mention this publication, we will send you a batch of our printed matter. As a guarantee of its value, we will pay you fifty cents if it is returned to us in good condition within a week. Send us the name of the gentleman who is interested

We advertise to get business

State to us frankly whether there is a chance of getting your trade in case we can convince you of the superiority of our product. We do not care to send our matter to those who are tied to some other foundry or to those who do not buy from anyone. We have thousands of letters similar to those below.

I regret exceedingly that you have dropped us from your mailing-list. For a number of months we have missed you. Now is there no way of getting the specimens that have been issued in the meantime? Could you not gather a copy of each and pack them all in one, and send them to us? Hoping that my entreaty as to the printed matter shall not be in vain. Very sincerely yours. E. F. W. ZIMMERMANN. remain, nebovgan, Wis.

I find a memorandum referring to your proposed revision of mailing-lists. We have used your type; we frequently order it from our Toronto dealers. We find it good. Your specimens are exceedingly fine, helpful and suggestive. We shall be sorry not continue to share in the distribution, as they educate and tangibly show the possibilities of type work.

THE PETERBOROUGH REVIEW PTG. Peterborough, Ont. & PUB. CO. LIMITED.

Please send immediately by return mail a copy of your specimen book of types, borders, etc. Also anything in the way of novelties that you may have printed on loose sheets. Accept thanks for printed and samples forwarded to me. For everyday work, printed in different sections of the country, they are the best I have ever seen. Will you also kindly forward me a sample of your Inland Furniture. WM. J. REID.

Your little portfolio, "Specimens of Printing," is one of the neatest and most beautiful expositions of the possibilities of cold type I have ever seen. If you can spare one for me. I should very much appreciate it. It would be the best object lesson for a triple of the cold possibly possess. Please mark "Personal," or I'm sure some envious individual will "annex" it before it reaches my desk.

Lyman D. Morse Advertising Acency, New York.

H. P. POWELL REES.

Times its subscription price.

Yours truly,
R. M. PARK.
R. M. PARK.
Permit me to thank you for the splendid specimens of advertising sent from time to time. I have studied with much care, and have been much impressed with their pulling qualities. Some of the best are among our display in the Press window. I have no doubt that you will find such advertising profitable—altho expensive.

Cookeville, Tenn.

RULLEDGE SMITH.

Your specimens of printing are just at hand. They are artistic in the highest degree, and you ought to feel proud of them. We congratulate you upon this neat bit of work. Hoping the new year will prosper you, and with kind regards, we are PACIFIC STATES TYPE FOUNDRY.

The portfolio of printing that you are time ago was received, and we take this method of thanking you for it. The different pages were beautifully printed, and the book is a great help to any printing establishment.

PANTAGRAPH PRINTING AND STATIONERY CO.

STATIONERY CO.

Step in the samples are in the samples are in the samples are supported by the samples are in the samples are in the samples are supported by the sam The portfolio of printing that you sent us some me ago was received, and we take this method of

We desire to acknowledge your specimens of printing, and to compliment you on the way in which they are gotten up. Our particular attention has been directed to your MacFarland series thru their attractive appearance. Will you please send us a circular showing the faces of the type in various sizes. Baltimore, Md. WILLIAMS & WILKINS CO.

I think THE PRACTICAL PRINTER is the best journal being published for the help of a printer who desires to advance himself in the art, and keep up with the latest methods of job printing. I think it is a journal that every printer should take, from the devil to the editor. I would not be without it for many times its subscription price.

Yours truly, Henderson, Tex.

R. M. PARK.

We have enjoyed your various advertising schemes that have come to us from time to time. It is a pleas-ure to deal with people who are alive and up-to-date. Here is a quarter for THE PRACTICAL PRINTER Canaan, Conn.

C. H. PE

Your specimens received some time ago are very creditable, and must say I feel very proud of them. I never saw any better. Thanking you very much, PACIFIC PRINTING COMPANY, Tacoma, Wash. T. M. HOSKINS.

We are in receipt of your artistic little brochure of specimens of printing. The work, taken as a whole, is very artistic and pleasing. The type faces shown in the samples are certainly "gems." We thank you for the favor, and hope to receive future specimens. Charlotte, Mich. PERRY & MCGRATH.

I have been in receipt of your printed matter for some time in the past, for which allow me to express my thanks. Your advertising matter is certainly unique and beautiful, and will certainly pull trade your way. Thanking you for past favors, I am Thanking you for past fa Neb. Yours, Falls City, Neb.

We enjoy reading your printed matter very much. Thanks for sending it. Having just put in a new and complete outfit last June, we are not in need of anything now. When we are, will be pleased to call on you again. Very respectfully, Washington, D. C. HARTMAN PRINTING CO.

In regard to the revision of your mailing-list, we would say that we have profited by your printed matter, and have quite a number of your faces and ornaments in our office, purchased thru Golding & Co., of this city. You are certainly on the right track.

PEERLESS PRINTING CO. Philadelphia, Pa.

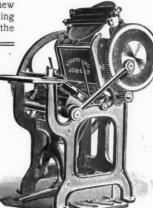
J. G. RICE, Mgr.

Inland Type Foundry, Saint Louis

A WORD to prospective buyers of new job presses: Before placing your order, examine the merits of this press, the

Lightning Jobber

It has no equal for the price, and every purchaser is more than pleased with his bargain. Write for circulars, descriptive matter, book of testimonials.



THE LIGHTNING TOBBER.

A Money Saver

It has an impression throw-off.

It is built of first-class material throughout and every press is fully guaranteed.

IT IC	DITT	T	IN	COUD	CITEC

					51	HIPPING
SIZE				PRICE	1	VEIGHT
7x10.	2	rollers		\$ 95.00		750
8x12.	3	rollers		105.00		850
9x13,	3	rollers		120.00		900
10x15,	3	rollers		145.00		1,250



THE JONES GORDON

The Prince of Gordons

HAS NO EQUAL IN THE WORLD.

Investigate its merits before placing your order for any other Gordon. FOR SALE BY ALL DEALERS

All Manufactured by



THE IDEAL CUTTER

ACCURATE, HEAVY, STRONG, DURABLE.

Front table 16 inches wide on 30 and 32 inch machines, instead of the usual 12 inches; 12 inches wide on our 20 and 25 inch cutters.

THE JOHN M. JONES CO., Palmyra, N.Y. 190-192 Congress Street

OUR LINE OF

"Perfection"

Wire-Stitching Machines # #

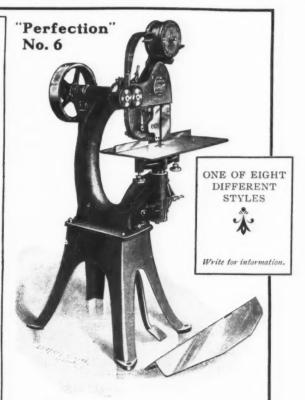
IS INVINCIBLE

The J. L. Morrison Co.

NEW YORK # # # LONDON # # # TORONTO

Manufacturers

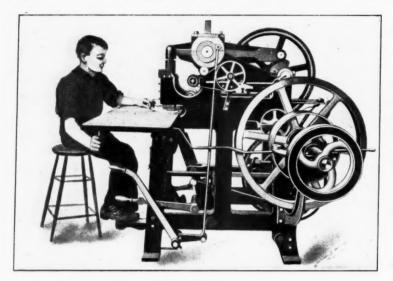
Headquarters for "PERFECTION" QUALITY BOOKBINDING WIRE-The Standard of the World!



Patented in 1900. Capacity, 2 Sheets to % Inches.

THE "VICTOR" STEEL DIE POWER EMBOSSING AND PRINTING PRESS

THE ONLY ENTIRELY SATISFACTORY PRESS OF ITS KIND IN THE MARKET TODAY



POINTS

Simple in construction. Easy to operate. Strength where it is required. Will emboss and print from 1,000 to 2,000 per hour. Will turn out perfect work.

> WRITE FOR SAMPLES AND FULL INFORMATION.

THE VICTOR

Size of Die. 3 x 5 inches. Weight, 2,500 pounds.

The Fullard Manufacturing Co., Inc. 624 and 626 Filbert Street, # # # PHILADELPHIA, PA.

AN ECONOMIZER OF TIME!

Che Vierling Patent Printers'



Is announced to the trade throughout the world as an economical device for the composing room. It is made of steel, has brass corners, is pica thick and exact picas long. It is easily and quickly applied, is not removed for but ENTERS INTO AND IM-PROVES THE LOCK-UP. It assures the maximum of return for the minimum of investment. It is just what progressive printers

Perfect ink

Noiseless.

strong and simple of

Two main

the press.

in every civilized

country.

Send for

prices.

construction.

gear wheels.

distribution.

been looking for. IT SAVES ONE-HALF THE TIME IN IMPOSING BOOK FORMS.

WRITE FOR CIRCULAR TO

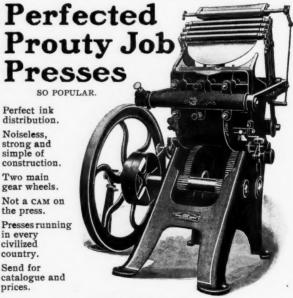
AMERICAN TYPE FOUNDERS CO.

GENERAL SELLING AGENTS.

FOR SALE AT ALL BRANCHES

Speed, Half-tone and Embossing

ARE THE POINTS WHICH MAKE THE



Manufactured only by

BOSTON PRINTING PRESS CO.

Successors to GEO. W. PROUTY CO.

7 Water Street, BOSTON, MASS., U. S. A.

JOHN HADDON & CO., Agents for Great Britain and the Colonies. SALISBURY SQUARE, LONDON, ENGLAND.

CHAMPLIN & SMITH

PRINTING, BINDING PAPER-BOX MAKING

MACHINERY AND SUPPLIES

Sole Western Agents

BROWN FOLDING MACHINE CO., ERIE, PA.

"NEW RIBBON-FACE TYPE" Ink and Ribbons to match carried in stock

Western Branch

SIGMUND ULLMAN CO.

Manufacturers Fine Printing Inks and Dry Colors A full line carried in stock

Sole Agents for United States and Canada for

"PROGRESS" WIRE STITCHER

Manufactured by F. P. ROSBACK, CHICAGO, ILL.

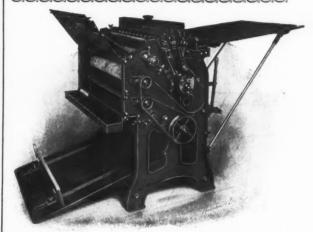
CHAMPLIN & SMITH

356 DEARBORN ST., CHICAGO, U.S.A. TELEPHONE, 1212 HARRISON

MMERICH & 191-193 WORTH STREET

NEW YORKCITY

Write for prices and particulars



BRONZING MACHINES FOR ALL PURPOSES DUSTING MACHINES STONE GRINDERS

ROUGHING AND EMBOSSING MACHINES



(18)		JAI	LUP	LRY	115	
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
•	£	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	N M 20	3

LITHOGRAPHED-NOT PRINTED

Calendar Pads for 1901 Sizes and Styles

The height of perfection in pad-making. Sample sheet and prices on application.

for all purposes

Lithographing in all its Branches for the Trade. GOES LITHOGRAPHING CO. 158-174 Adams St.

MACHINE-GROUND AND POLISHED COPPER AND ZINC PLATES # # #

For photo-engraving and etching purposes, SATIN FINISH Brand. These plates are absolutely flat, free from flaws and imperfections, and will etch perfectly; no peeling or flaking off during the process of etching. Time and money saved by using SATIN FINISH Copper and Zinc Plates, manufactured by

AMERICAN STEEL & COPPER PLATE CO. Chicago Branch, 358 Dearborn St. 150 Nassau St., NEW YORK

Cedger Brand American Russia

FOR BLANK BOOKS

BEST TANNAGE

BEST SELECTION OF HIDES

BEST LEATHER TO WORK

BEST COLOR

SOFT AND PLIABLE



J. L. Shoemaker & Co.

SOLE MANUFACTURERS

15 South Sixth St., Philadelphia

Slade, hipp & Meloy

139 LAKE STREET, CHICAGO.

BOOKBINDERS' SUPPLIES. PAPER BOX MAKERS' SUPPLIES. EGG CASES AND FILLERS.

American Straw Board Co's Straw, Cloth and Tar Board. Kokomo Pulp and Jute Board, Androscoggin Wood Pulp Board. W. O. Davey & Sons' Tar Board. "Diamond S" Cloth Board.

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8		.52	.461/2	.31	.151/
9		.48	.43	.281/2	.141/
10	*********	.46	.41	.27%	.131/
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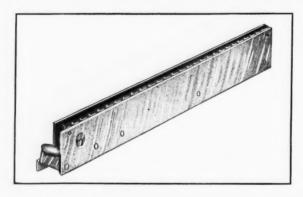
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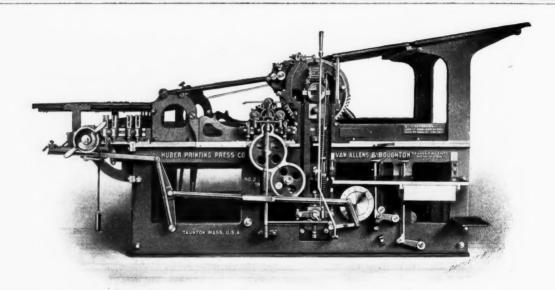
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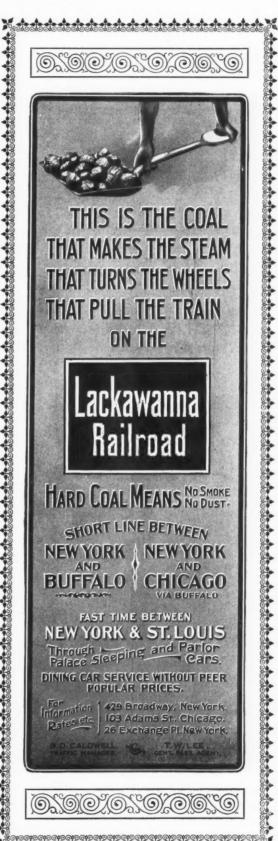
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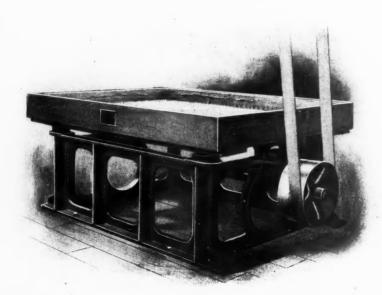
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INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York. National Printing Ink Co., factory 1041-1053 Grand avenue, Chicago. Ruxton, Philip, 290 Broadway, New York.

Ruxton, Philip, 356 Dearborn street, Chicago. Scott, Rogers & Robb (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.

INK MANUFACTURERS.

Star Printing ink Works. F. A. Barnard & Son, 116 Monroe street, Chicago.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89-95 Merwin street, Cleveland, Ohio.

LEATHER ADVERTISING SPECIALTIES.

Mills, Knight & Co., 60 Pearl st., Boston, Mass. Memorandum books for advertising purposes.

LINOTYPE METAL.

Blatchford, E. W., & Co., 54 Clinton street,

Kansas City Lead and Metal Works, Four-teenth and Wyandotte sts., Kansas City, Mo.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

MAILERS.

Dick, R., Estate, proprietor R. Dick Mailer, 139 W. Tupper street, Buffalo, N. Y.

MAIL PLATE SERVICE.

Mail Plate Co., 73 W. Adams street, Chicago. Saves expressage (all plates postpaid by us).

MAKERS OF HIGH-GRADE PAPERS AND SOCIETY STATIONERY.

Eaton-Hurlbut Paper Co., Pittsfield, Mass.; New York office, 399 Broadway.

MONOTYPE METAL.

Blatchford, E. W. & Co., metal for Lanston Monotype Machines, 54 North Clinton street, Chicago.

NUMBERING MACHINES.

Bates Machine Co., N.Y. Life bldg., New York. New models; new prices; send for catalogue.

Bates Manufacturing Co., 135 Flith ave., New York. Sole manufacturers of Bates' Auto-matic Hand Numbering Machine. No con-nection with any other firm of similar name. Remember, our address is 135 Flith ave., New York. Factory, Orange, N. J.

PAPER-BOX MACHINERY.

American Type Founders Co. See list of branches under Type Founders.

PAPER-BLOTTING.

Sabin Robbins Paper Co., The, Middletown, Ohio. English cloth and other blottings.

PAPER - COVER.

Cover and book papers a specialty. Illinois Paper Co., Chicago.

PAPER-CUTTER KNIVES.

Simonds Mfg Co., Chicago, make keen-cutting paper knives. Established 1832. Long expe-rience. Most modern tempering. Appli-ances in every department up to date.

PAPER CUTTERS.

American Type Founders Co. See list of branches under Type Founders.

Atlantic Works, The, East Boston, Massachusetts. The Dooley Paper Cutters.

Eardley & Winterbottom, 125-127 Worth street, New York.

Isaacs, Henry C., 78 Warren street, New York. Shnledewend, Paul, & Co., 195-199 S. Canal street, Chicago.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 119 Monroe street, Chi-

Chicago Paper Co., 273-277 Monroe street, Chicago. Headquarters for printers' supplies.

illinois Paper Co., 181 Monroe street, Chicago. Cover and book papers exclusively.

Megargee, Irwin N., & Co. Paper and card-board of all kinds. Philadelphia.

PAPER DEALERS-GENERAL.

Dobler & Mudge, Baltimore, Md.

Eillot, A. G., & Co., Philadelphia, Pa. Specialty parchment and art vellum papers.

PAPER JOGGERS AND COUNTERS.

Hert, R. A., & Co., Battle Creek, Mich. Write

PAPER MANUFACTURERS.

Berkshire Typewriter Paper Co., Pittsfield, Mass. Specialty: typewriter papers.

Crane Bros., Westfield, Mass., makers of ledger and linen papers.

Crane, Z. & W. M., Dalton, Mass. Extra fine writing papers and ladies' stationery.

Old Berkshire Milis Co., Dalton, Mass. First class flat and folded papers.

Southworth Co., makers of linen and ledger papers, Mittineague, Mass.

PAPER MANUFACTURERS-LEDGER ONLY.

Weston, Byron Co., Dalton, Mass.

PAPER - METAL.

Full stock of all colors kept in two sizes, 16 by 21 and 20 by 28. Send stamp for samples and prices. Metal Paper Co., 268-270 Canal st., New York, N. Y.

PAPER - PARCHMENT.

Paterson Parchment Paper Co., Passaic, N.J.

PAPER, TABLETS AND PADS.

MacDonnell, John T. F., Holyoke, Mass.

PATENT PHOTO-MAILING ENVELOPES.

Lavette, H. C., 230-232 Washington st., Chicago. List of jobbers and samples sent gratis.

PERFORATORS.

Roshack, F. P., 303-305 Dearborn st., Chicago

PHOTO-ENGRAVERS.

Bauer, H. C., Engraving Co., 17-21 South Meridian street, Indianapolis, Ind. Engraving by all processes.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.

Brown-Blerce Co., The, Dayton, Ohio. High-grade general illustrators.

Dobinson, W. J., Engraving Co., 277 Washington street, Boston, Mass. Half-tone and line etching.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

illinois Engraving Co., 346-356 Dearborn street Chicago. Engraving by all processes.

THE INLAND PRINTER BUSINESS DIRECTORY - Continued.

PHOTO-ENGRAVERS.

Kelley, S. J., Engraving Co., Binghamton, N.Y. Half-tone, line, wood engravers, electrotypers.

Ormsbee, H. J., Engraving Co., 322 South Salina street, Syracuse, N. Y.

Peninsular Engraving Co., Evening News building, Detroit, Mich.

Peters, C. J., & Son, Boston, Mass. Half-tone, line and wax engravers.

Sanders Engraving Co., St. Louis, Mo. Electrotypers and photo-engravers.

Williamson-Haffner Engraving Co., 1633 Arapa-hoe street, Denver, Colo.

PHOTO-ENGRAVERS AND ELECTRO-TYPERS.

Ringler, F. A., Co., 26 Park place, New York, Manufacturers of plates for all printing and embossing purposes.

PHOTO-ENGRAVERS' MACHINERY AND APPLIANCES.

F. Wesel Mfg. Co., 82 Fulton street, New York. Complete outfits a specialty.

PHOTO-ENGRAVERS' PROOF PRESSES.

Shnledewend, Paul, & Co., 195-199 S. Canal street, Chicago. Mfrs. Reliance Special.

PHOTO-ENGRAVERS' SCREENS.

Levy, Max. 1213 Race street. Philadelphia, Pa. Wolfe, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

PHOTOGRAPHIC PUBLISHERS.

Photochrom Co., The, sole publishers of Photo-chrom and Phostint. Detroit. Mich.

PLATE AND EMBOSSING PRESSES.

Kelton's, M. M., Son, C. Kelton, Proprietor, 124 Baxter street, New York city.

King, A. R., Mfg. Co., 532 West 22d street, New York. "King" embossing and plate presses.

PRESSES.

Duplex Printing Press Co., Battle Creek, Mich. Flat bed perfecting presses.

Goss Printing Press Co., 16th st. and Ashland ave., Chicago. Manufacturers newspaper perfecting presses and special rotary print-ing machinery.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

PRESSES-CYLINDER.

American Type Founders Co. See list of branches under Type Founders.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 38 Park Row; Barnhart Bros. & Spindler, general western agents, Chicago.

Campbell Printing Press and Manufacturing Co., 5 Madison avenue, New York; 334 Dear-born street, Chicago; 5 Bridewell place, E. C., London, England.

PRESSES-HAND OR FOOT.

Kelsey Press Company, Meriden, Connecticut.

PRESSES-ROLL-PAPER.

Ceps Bros., Kansas City, Mo., U. S. A. Sheet and roll wrapping-paper presses.

PRESSES - JOB PRINTING.

American Type Founders Co. See list of branches under Type Founders.

Eardley & Winterbottom, 125-127 Worth st., N.Y. Isaacs, Henry C., 78 Warren street, New York,

PRINTERS' MATERIALS.

American Type Founders Co. See list of branches under Type Founders.

F. Wesel Mfg. Co., & Fulton street, New York. Specialties: brass and steel rules, galleys, electric-welded chases, mahogany and iron stereotype blocks, composing-sticks, wire-stitchers, rule and lead cutters, self-inking proof presses, saw tables.

Graham, E. K., & Co., 516 Commerce st., Philadelphia. New and secondhand machinery and supplies

Hartnett, R. W., & Bros., 52-54 North Sixth st., Philadelphia, Pa.

Morgans & Wilcox Mfg. Co., Middletown, N.Y. Patent steel furniture and other specialties.

Schultz, F., 66-68 N. Jefferson st., Chicago. Manufacturer printers' book and news chases.

PRINTERS' OUTFITTERS.

Kennedy, T. E., & Co., 414 East Pearl street, Cincinnati, printers' outfitters. Large stock secondhand machinery, sell Barnhart's type, Huber cylinders, Gordon and Universal job-bers, Brown & Carver cutters, and other go

Powell, F. M., Co., 327 Dearborn street, Chicago.

All kinds of printing machinery, type and
material; new and secondhand brass rule a

PRINTERS' PROOF PRESSES.

Shnledewend, Paul, & Co., 195-199 S. Canal street, Chicago.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Bendernagel & Co., 521 Minor street, Philadelphia. Compositions adapted to the work.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Chicago Roller Co.; also, tablet composition. 84 Market street, Chicago. Dietz, Bernhard, Grant and Mercer streets, Baltimore, Md.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Grayburn, John, 525 First ave., Pittsburg, Pa. Established 1871. Try our padding glue.

Maigne, O. J., 324-328 Pearl st., New York city. Also pressroom paste. Wild & Stevens, 148 Congress street, Boston, Mass. Established 1859.

PRINTING INKS.

Okle, F. E., Co., Philadelphia, Pa. Printing inks and bronze powders.

PRINTING PRESSES - SECONDHAND.

American Type Founders Co., See list of branches under Type Founders.

Preston, Richard, 45 Pearl st., Boston, Mass. Printing, cutting, folding, and wire stitchers.

QUOINS.

Hempel & Dingens, Buffalo, N Y. Sole manufacturers in the world of genuine Hempel improved quoins. Beware of counterfeits.

RULING MACHINES.

Hickok, W. O., Mfg. Co., Harrisburg, Pa. Ruling machines and pens.

SECONDHAND MACHINERY.

Campbell, Nell, Co., 23 Beekman street, New York city. Cylinders, jobbers, cutters, etc.

SHIPPING TAGS.

Dennison Manufacturing Co., 128-130 Franklin street, Chicago.

STEEL RULE.

F. Wesel Mfg. Co., 82 Fulton street, New York. Also brass scoring rule.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

Blatchford, E. W., & Co., 54 Clinton street,

Kansas City Lead and Metal Works, Four-teenth and Wyandotte sts., Kansas City, Mo.

TIN-FOIL.

Crooke, John J., Co., 80 Illinois st., Chicago.

TYPE FOUNDERS.

American Type Founders Co., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book. Branches-Boston, New York, Philadelphia, Baltimore, Buffalo, Pittsburg, Cleveland, Cincinnati, Chicago, St. Louis, Minneapolis, Kansas City, Denver, Portland, Los Angeles, Spokane, Wash., San Francisco. Special Dealers-Atlanta, Dodson Printers' Supply Co.: Dallas, Scarff & O'Connor Co.; Toronto, Toronto Type Foundry; London, England. M. P. McCoy, Phœnix Place, Mount Pleasant, W. C.; Meibourne, Alex Cowan & Sons, Ltd.

Barnhart Bros. & Spindler, 183-187 Monroe st.

Bruce's New York Type Foundry. V. B. Munson, successor, 13 Chambers st., New York.

Crescent Type Foundry, 346-348 Dearborn street, Chicago.

Hansen, H. C., type founder and printers' supplies, 190-192 Congress street, Boston, Mass.

Inland Type Foundry, 217-219 Pine st., St. Louis, Mo. Inventors of Standard Line Unit Set Mo. Type.

Newton Copper-Faced Type Co., 18-20 Rose st., N. Y. Type copper facing electro vs. stereo.

TYPEWRITER RIBBONS AND CARBON PAPERS.

Little, A. P., Rochester, N. Y.

New York Carbon and Transfer Paper Co., 107 Liberty street, New York. Typewriter rib-bons, carbon papers and fine linen papers.

WOOD TYPE.

American Type Founders Co. See list of branches under Type Founders.

Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern factory and ware-house, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.

WRITING PAPERS-FOLDED.

MacDonnell, John T. F., Holyoke, Mass.

THE INLAND PRINTER-NOVEMBER, 1900.

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